

PROCEEDINGS  
OF THE  
National Speech Arts  
Association

Sixteenth Annual Convention  
Official Report

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INDEX NUMBER

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Toledo, Ohio  
June 24 to 28, 1907

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Association.



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# The National Speech Arts Association

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## OFFICERS 1907-1908

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HANNIBAL A. WILLIAMS, PRESIDENT, . . . Cambridge, N. Y.

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JOHN RUMMELL, TREASURER, . . . . . Buffalo, N. Y.

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CHAIRMAN OF LITERARY COMMITTEE,

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BELLE WATSON MELVILLE,

CHAIRMAN WAYS AND MEANS COMMITTEE,

Oak Park, Ill.

R. E. PATTISON KLINE,

CHAIRMAN COMMITTEE OF CREDENTIALS AND EXTENSION,

Chicago, Ill.

## DIRECTORS

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### TERM EXPIRING 1910.

LAURA E. ALDRICH.....	Cincinnati, O.
WILLIAM W. CHANDLER.....	Collegeville, Pa.
HENRY GAINES HAWN.....	New York, N. Y.
ALBERT S. HUMPHREY.....	Kansas City, Mo.
BELLE WATSON MELVILLE.....	Oak Park, Ill.
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JAMES A. WINANS.....	Ithaca, N. Y.

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JAMES A. WINANS.....	Ithaca, N. Y.

### EDITOR OF OFFICIAL REPORT.

JOHN PHILLIPS SILVERNAIL.....	Rochester, N. Y.
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# Constitution

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(Adopted June 29th, 1906.)

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## ARTICLE I.—NAME.

This body shall be called "The National Speech Arts Association."

## ARTICLE II.—OBJECT.

To promote the advancement of the speech arts and to unite in closer professional and personal relationship all who are working for this advancement.

## ARTICLE III.—MEMBERSHIP.

SECTION 1. *Active Membership.*—Any teacher of the speech arts (oratory, elocution, debate, dramatic expression, voice culture for speech, physical culture), or any author of works upon these subjects; any public reader, public speaker, or professional actor shall be eligible for active membership.

SEC. 2. *Requirements.*—For active membership the applicant shall have a general education equivalent to graduation from a high school, and in addition shall be graduated from some recognized school of speech arts, or shall have had the equivalent of such training in private under a teacher of recognized ability; and furthermore, shall have had at least two years' professional experience as artist or teacher subsequent to graduation or the completion of the equivalent private course, or shall be a person of recognized professional standing.

SEC. 3. *Associate Membership.*—All persons not eligible to active membership shall be eligible to associate membership. Associate members shall not be entitled to vote or to hold office, but may speak on the floor of the convention upon invitation of the presiding officer.

SEC. 4. *Honorary Membership.*—Persons of eminence in the profession, or such as may have rendered con-

spicuous service to the speech arts, may be elected to honorary membership.

SEC. 5. *Membership Fee.*—The fee for active membership shall be \$5.00 for the first year, payable on application for membership, and \$2.00 for each succeeding year.

The fee for associate membership shall be \$2.00 for the first and for each succeeding year. Non-payment of dues for two successive years shall entail loss of membership. Active members who entail loss of membership by non-payment of dues may be reinstated by the payment of arrears in full or by payment of \$5.00.

SEC. 6. *Election.*—Members shall be elected by the Board of Directors. The name of each applicant recommended by the Committee on Credentials and Extension shall be posted in some conspicuous part of the hall of meeting at least twelve hours previous to election.

#### ARTICLE IV.—THE OFFICIAL BODY.

SECTION 1. *Officers.*—The officers shall be a President, two Vice-Presidents, a Secretary and a Treasurer, elected annually; and twenty-one Directors, seven of whom shall be elected each year, and whose term of office shall be three years. The President, Vice-President, Secretary and Treasurer shall be *ex-officio* members of the Board of Directors. The President shall be a member *ex-officio* of all standing committees. All officers and directors shall be elected by ballot.

SEC. 2. *Committees.*—There shall be three standing committees: Ways and Means Committee, Literary Committee and Committee on Credentials and Extension, who shall be elected annually. The Ways and Means Committee shall have charge of and be responsible for the financial management of the Association for the current year. The Literary Committee shall have charge of the literary program. The Credentials and Extension Committee shall have charge of membership and extension.

#### ARTICLE V.—BILLS.

The chairman of the Board of Directors shall approve all bills presented to the Treasurer for payment.

## ARTICLE VI.—BALLOT BY MAIL.

In case of business of an immediate nature the Board of Directors may vote by mail upon questions submitted by the President.

## ARTICLE VII.—MEETINGS.

The annual conventions of the Association shall be held at such times and places as the Board of Directors may suggest and the Association may determine.

## ARTICLE VIII.—ALTERATIONS.

Alterations of this Constitution may be made by a two-thirds vote of the members present at any annual meeting, provided notice of the same shall have been given through the official organ in the issue of the month previous to the month of the annual meeting, said notice having the signature of the President of the Association or of three active members.

## BY-LAWS

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### RULES OF ORDER.

Robert's "Rules of Order" shall be the authority governing the deliberations of this Association, the Board of Directors and all committees.

### QUORUM.

Seven shall constitute a quorum in the Board of Directors. A quorum of the Association for business purposes shall consist of twenty-one active members.

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### RULES DEFINING DUTIES OF OFFICERS AND COMMITTEES.

[Adopted 1907.]

### DUTIES OF OFFICERS.

The President of the Association shall be the executor, administrator and literary head of the organization. He shall have power to appoint all regular committees not appointed by the board, such as Interpretation, Teaching, Pronunciation, Necrology, and others. He shall preside at annual conventions, may conduct a vote by mail, and attend to all ordinary duties devolving on the presiding officer.

The Vice-Presidents, first and second, the Secretary and Treasurer, shall attend to those duties which fall to such offices.

### DUTIES OF CHAIRMEN.

The Chairman of the Board of Directors shall be the business head of the Association, shall preside at board meetings, shall throughout the year have charge of all business matters relative to the convention, let all contracts for printing and stationery, authorize all expenditures of money, shall O. K. all bills.



The Chairman of Board of Directors shall keep on file reports of all committees of the board, and transfer the same to his successor, together with a statement of his actual duties, while in office, and any other information that may serve to establish and maintain a stable policy for the Association. All committees of the Board of Directors shall be under the immediate supervision of the board and President of the Association.

The chairman of each committee shall report to the chairman of the Board of Directors, a summary of work done and progress made the first of each month beginning the fourth month after the convention.

#### DUTIES OF THE LITERARY COMMITTEE.

The Literary Committee shall arrange the regular convention program. The section committees of the Association, such as the Committee on Interpretation, and Teaching, shall be appointed by the President of the Association, but they shall arrange their own program and be responsible for the same to the Chairman of the Literary Committee.

Only active members of the Association shall appear on the actual program of the convention, except by the consent of the President.

A tentative program shall be issued not later than sixty days before the date of the annual convention, and material for same shall be in the hands of the Chairman of Credentials and Extension Committee at least seventy-five days before the date of the convention, and in the hands of the editors of the official organ in time to be published in the May issue.

#### DUTIES OF THE WAYS AND MEANS COMMITTEE.

The Ways and Means Committee shall have charge of all details relating to the entertainment of the annual convention: such as securing hall of meeting, appointing and directing local committees (music, press, reception, hotel and others); appointing door-keepers, ticket-takers, messengers, etc.; nominating, for the Literary Committee, local speakers for the opening day's program; placing placards and other necessary bulletins at hotels and halls;

and shall care for all other details pertaining to the housing, comfort, convenience and best interests of the convention.

The chairman shall send to the Chairman of the Extension and Credentials Committee for publication, not later than ninety (90) days before the annual convention, the names of hotels and boarding houses, with rates, names of chairmen of local committees, names and location of hall of meeting, and any other necessary information.

#### DUTIES OF THE EXTENSION AND CREDENTIALS COMMITTEE

The duties of this committee shall be two-fold:

1. To publish and distribute all extension literature, including the tentative program, which shall be issued not later than sixty (60) days before the annual convention.
2. To pass upon the eligibility of all applicants for membership, and to report their names to the Board of Directors.

The chairman of the committee shall transfer to his successor all extension material, or copies thereof, such as blanks and literary forms, circular letters, bulletins and indexes, together with an outline of his policy to be used at the discretion of his successor, or by the direction of the Board.

The expenditures of the Extension and Credentials Committee shall not exceed \$125 a year, unless a further outlay be authorized by the Chairman of the Board.

THE  
NATIONAL SPEECH ARTS  
ASSOCIATION

Sixteenth Annual Convention

at

Toledo, Ohio

June 24-28, 1907

Auditorium of the Y. M. C. A.

Michigan St., near Adams St.

## OFFICERS

- HANNIBAL A. WILLIAMS, *President*.  
61 South Union Street, Cambridge, N. Y.
- ADRIAN M. NEWENS, *First Vice-President*.  
Iowa State College, Ames, Iowa.
- MRS. FRANCES CARTER, *Second Vice-President*.  
117 West Fifty-Eighth Street, New York City.
- MISS MIRIAM NELKE, *Secretary*.  
245 West Academy Street, Provo, Utah.
- MRS. BELLE WATSON MELVILLE, *Treasurer*.  
465 Kenilworth Avenue, Oak Park, Illinois.

## DIRECTORS

- ROBERT IRVING FULTON, *Chairman*.  
Ohio Wesleyan University, Delaware, Ohio.

### Literary Committee

- MISS CORA M. WHEELER, *Chairman*.  
5 Hobart Street, Utica, N. Y.
- MISS MARY A. BLOOD, Steinway Hall, Chicago, Ill.
- CHARLES MONTAVILLE FLOWERS, Seventh and Elm Sts., Cincinnati, Ohio.
- HENRY GAINES HAWN, Carnegie Hall, New York City.
- MISS MARIE WARE LAUGHTON, 418 Pierce Bldg., Copley Sq., Boston, Mass.
- MRS. JESSIE ELDRIDGE SOUTHWICK, Chickering Hall, Boston, Mass.
- JAMES A. WINANS, Cornell University, Ithaca, N. Y.

### Committee on Ways and Means

- MRS. ELIZABETH MANSFIELD IRVING, *Chairman*.  
827 Spitzer Building, Toledo, Ohio.
- E. M. BOOTH, 471 Fullerton Avenue, Chicago, Ill.
- PRESTON K. DILLENBECK, Minor Bldg., 10th and MaGee Streets, Kansas City, Mo.
- MRS. KATHERINE OLIVER MCCOY, Kenton, Ohio.
- JOHN P. SILVERNAIL, Theological Seminary, Rochester, N. Y.
- THOMAS C. TRUEBLOOD, University of Michigan, Ann Arbor, Mich.

### Committee of Credentials and Extension

- R. E. PATTISON KLINE, *Chairman*.  
Steinway Hall, Chicago, Ill.
- MRS. FANNETTA SARGENT HASKELL, Cuba, Mo.
- MISS CORA MARSLAND, State Normal School, Emporia, Kansas.
- CHANNING RUDD, 1100 Fourteenth St., N. W., Washington, D. C.
- JOHN RUMMELL, 101 Hamilton Street, Buffalo, N. Y.
- WILLIAM H. SAUNDERS, 1307 F Street, N. W., Washington, D. C.
- MRS. ELIZABETH H. WALTON, 2005 G Street, N. W., Washington, D. C.



## SPECIAL COMMITTEES

### SECTION I.—METHODS OF TEACHING.

MISS LAURA E. ALDRICH, *Chairman*, Cincinnati, Ohio.  
MISS MARY A. BLOOD, Chicago, Ill.  
JOHN P. SILVERNAIL, Rochester, N. Y.  
THOMAS C. TRUEBLOOD, Ann Arbor, Mich.  
ROBERT I. FULTON, Delaware, Ohio.

### SECTION II.—INTERPRETATION.

JOHN RUMMELL, *Chairman*, Buffalo, N. Y.  
GEORGE C. WILLIAMS, Ithaca, N. Y.  
ADRIAN M. NEWENS, Ames, Iowa.  
MRS. KATHARINE OLIVER MCCOY, Kenton, Ohio.

### NECROLOGY.

MRS. ELIZABETH MANSFIELD IRVING, *Chairman*, Toledo, Ohio.  
W. W. CHANDLER, Ursinus College, Collegeville, Pa.  
MISS LUELLA PHILLIPS, New York City.  
J. Q. ADAMS, Ann Arbor, Mich.  
A. E. LEACH, Baldwin, Kansas.

### PRONUNCIATION.

MRS. MILDRED A. BOLT, *Chairman*, Detroit, Mich.  
FREDERICK ABBOTT, State Normal School, Warrensburg, Mo.  
MISS MINNETTE E. CLEVELAND, Winthrop Beach, Mass.  
MRS. HANNIBAL A. WILLIAMS, Cambridge, N. Y.  
JESSE RESSER, Wooster University, Wooster, Ohio.

## LOCAL COMMITTEES

MRS. ELIZABETH MANSFIELD IRVING, *Chairman General Committee*, 827 Spitzer Bldg.  
MRS. AGNES EARLY MCCARTHY, *Secretary General Committee*, 936 Spitzer Bldg.  
MRS. ALETTA LENT HAGENER, *Chairman Reception Committee*.  
MRS. GRACE EISENHART AINSWORTH, *Chairman Press Committee*.  
MRS. NELLIE B. MARTIN, *Chairman Music Committee*.  
MRS. NETTIE SHREVE BAYMAN, *Chairman Hotel Reception Committee*.  
MRS. HUDSON, *Chairman Information Committee*.  
MR. McMAHON, *Chairman Door Committee*.  
MRS. ELLA FORD BENNETT, *Chairman Halls and Hotels Committee*.  
MRS. PATTERSON, *Chairman Ushers*.  
MISS FREDERICK, *Chairman Refreshment Committee*.  
MRS. GRIFFIN, *Chairman Decoration Committee*.



# Program

## Monday, June 24

9 A. M. to 11 A. M.—Registration of Members.

Boody House, corner Madison and St. Clair Streets.

11 A. M.—Meeting of Board of Directors.

2 P. M.—Registration of Members at Y. M. C. A. Building.

3 P. M.—Convention Opens.

### Invocation.

REV. GEORGE R. WALLACE, First Congregational Church.  
Addresses of Welcome.

HON. BRAND WHITLOCK, Mayor of Toledo.

REV. JOHN F. O'CONNELL.

### Music.

Solo, - - HIRAM DAVIES.

### President's Address

HANNIBAL A. WILLIAMS, Cambridge, N. Y.

Reports of Literary and Ways and Means Committee.

## Monday Evening, 8 o'clock

Recital—The Boss' Experience at School, . . . Myra Kelly  
MRS. NETTIE SHREVE BAYMAN, Toledo.

Music—Violin Solo—Romance, . . . Wieniawski  
MISS MILDRED PETERS.  
Accompanist, MRS. M. HAYWARD.

- (a) The Day is Done, . . . Longfellow
- (b) One Touch of Nature, . . . Anon.
- (c) Little Boy Blue, . . . Eugene Field
- (d) One, Two, Three, . . . H. C. Bunner
- (e) Unverstaendlich, . . . E. Vance Cooke
- (f) How Gavin Birse put it to Mag Lownie, . . . Barrie
- (g) A Ballad of East and West, . . . Kipling

R. E. PATTISON KLINE, Chicago.

Music—My Heart at Thy Sweet Voice (Samson and Delilah)  
Saint-Saens

MISS CLAIRE ANNETTE SMITH.

### Recital—

- (a) "His Promised Land," . . . Annie Fellows Johnston
- (b) Mrs. Ripley's Trip, . . . Hamlin Garland  
MRS. BELLE WATSON MELVILLE, Oak Park, Ill.

## Tuesday, June 25

### 9 A. M.—Section II. Interpretation.

JOHN RUMMELL, Chairman.

Discussion of a few Points in the Technique of Impersonation.

I. By what fundamental principles ought the impersonator to be governed in making his transitions from one character to another?

1. How, for example, ought he to suggest the relative positions and distances of the different characters in a scene?

2. How suggest without confusion the change of positions of different characters, as when one at the end of his speech moves away from the one just addressed, or when one is obliged to cross another or several others?

3. When an interpreter's method is to impersonate with the entire body, what ought he to do in a rapid, exciting passage consisting of short speeches? Can he, or can he not, now and then with consistency utter a brief speech with the impersonation in the upper part of the body only, in order to avoid too many marked changes in the position of the legs and feet?

4. As the pantomimic expression naturally precedes the vocal, ought not the impersonator always to reveal pantomimically the mental and emotional state of a character before giving his speech? If not, why not? Or if not always, then when, and when not?

II. When one is impersonating a character who is relating to another character a dramatic incident in which he (the character impersonated) and a third person whose speeches he quotes are the actors, ought the character impersonated to be made to impersonate the one he quotes?

### 10 A. M.—English Speech for Every-day Use.

MRS. ELLA FORD BENNETT, Toledo, Ohio

Discussion of above topic, led by

ROBERT I. FULTON, Delaware, Ohio

English for Foreigners.

JOHN RUMMELL, Buffalo, N. Y.

General discussion from floor on topics of the morning, each speaker limited to three minutes.

### 12 M.—Section I. Methods of Teaching.

MISS LAURA E. ALDRICH, Chairman.

A Typical Reading Lesson, presented by

MISS LAURA E. ALDRICH, Cincinnati, Ohio

Open Discussion on Methods of Teaching Reading.

## Tuesday Evening

8 to 11 A. M.—Reception in the Parlors of the Y. M. C. A., tendered by the *local membership and the Toledo Association of Elocutionists* to the members of the National Speech Arts Association.

## Wednesday, June 26

9 A. M.—Section II. Interpretation.

JOHN RUMMELL, Chairman.

I. A Study of "A Summer Night," by Matthew Arnold.  
(See separate sheet for copy of poem.)

1. This poem is a soliloquy, partly objective, partly subjective. Can it be successfully *recited*? Or ought the interpreter to have the book before him?

2. What pantomimic expression apart from that of the face and head is permissible in the objective portions of the poem—the first and last stanzas?

3. As the poet represents himself as walking alone in a solitary street at night, is there any occasion or opportunity for gestures of the hands and arms in the subjective portion of the poem?

4. About what degree of vocal intensity may be used in the description of the tempest and shipwreck in stanza VI?

II. To what extent may we with propriety interpret emotionally the several characters in the parable of the Prodigal Son?—St. Luke, XV, 11-32.

10 A. M.—How to Teach Literature so as to Inspire a Love of Reading. MISS ELLEN HANSON, Chicago, Ill.

Discussion.

Climax, Relative and Absolute, with Illustrations.

ROBERT I. FULTON, Delaware, Ohio

Illustrations by members.

GEORGE C. WILLIAMS, Ithaca, N. Y.

JOHN RUMMELL, Buffalo, N. Y.

General Discussion from floor on topics of the morning, each speaker limited to three minutes.

12 M.—Section I. Methods of Teaching.  
MISS LAURA E. ALDRICH, Chairman.

How to Teach Rhythm,—discussion opened by  
MISS EMMA OSTRANDER, Oxford, Ohio

Methods of Life Study,—discussion opened by  
MRS. KATHARINE OLIVER MCCOY

Wednesday Evening, 8 o'clock

Music—Una voce poco fa (Barber of Seville) . . . Rossini  
MISS MARIE ANTOINETTE LEVAGGI.

Recital—Romeo and Juliet . . . . . Shakespeare  
MRS. HANNIBAL A. WILLIAMS, Cambridge, N. Y.

Thursday, June 27

9 A. M.—Section II. Interpretation.  
JOHN RUMMELL, Chairman.

How ought we to read:—

1. The Latin refrain in "King Robert of Sicily"? Ought it to be chanted, intoned, or merely spoken interpretatively?
2. The portion of the mass sung by the priest in "The Benediction" by Francois Coppee, "*Vos benedicat Deus omnipotens*," etc.?
3. The strain from *Il Trovatore* in "Aux Italiens"?
4. The song of the bell in "The Bell of Atri"?
5. The "Toll Slowly" in "The Rhyme of the Duchess May"?
6. The song—"The Bonnie House o' Airly"—which Babbie sings when she is up in the fir tree tormenting "The Little Minister"?

Robert of Sicily, brother of Pope Urbane  
And Valmond, Emperor of Allemaine.

\* \* \* \* \*

On St. John's eve, at vespers, proudly sat  
And heard the priests chant the Magnificat.  
And as he listened, o'er and o'er again  
Repeated, like a burden or refrain,  
He caught the words, "*Deposuit potentes  
De sede, et exaltavit humiles.*"

—From "King Robert of Sicily," by Longfellow.

The great bell upon its cross-beam swung  
Reiterating with persistent tongue,  
In half articulate jargon, the old song:  
"Some one hath done a wrong, hath done a wrong!"

—From "The Bell of Atri," by Longfellow.



10 A. M.—Aims and Courses of Study for the Special School of Expression, Oratory or Dramatic Art, with standard for graduation.

R. E. PATTISON KLINE, Chicago.

Aims and Courses of Study for Elocution in the High School.

LADRU M. LAYTON, Springfield, Ohio.

DWIGHT E. WATKINS, Akron, Ohio.

Aims and Courses of Study for College Work in Elocution.

ALBERT S. HUMPHREY, Galesburg, Ill.

ADRIAN F. NEWENS, Ames, Iowa.

The Orator and His Message—

THOS. W. NADAL, Olivet, Mich.

Argumentation and Debate in High Schools and Colleges.

JOHN T. MARSHMAN, Tiffin, Ohio.

Questions or Discussion from floor on above topics.

12 M.—Section I. Methods of Teaching.

MISS LAURA E. ALDRICH, Chairman.

The Best Method of Selecting a Class Orator.

Discussion opened by

THOMAS C. TRUEBLOOD, Ann Arbor, Mich.

Are Prizes Beneficial or Injurious?

Discussion opened by

ROBERT I. FULTON, Delaware, Ohio.



## Thursday Evening, 8 o'clock

Music—He is Kind, He is Good, . . . *Aria from Herodiade*

MRS. F. E. SOUTHARD.

Accompanist, MISS KATHARINE TRACY.

Recital—Midsummer Night's Dream, Act I, Sc. 2; Act V,

Sc. 1. . . . . *Shakespeare*

GEORGE C. WILLIAMS, Ithaca, N. Y.

Music—Doris, . . . . . *Nevin*

MRS. SOUTHARD.

Violin Obligato, MISS MILDRED PETERS.

Recital—Doctor Luke of the Labrador, . . . *Norman Duncan*

MRS. KATHARINE OLIVER MCCOY, Kenton, Ohio.

## Friday, June 28

9 A. M.—Analysis of the following selections, with suggestions  
for treatment with pupils:

(a) Parting of Arthur and Guinevere, *Tennyson*.

MISS CORA M. WHEELER, Utica, N. Y.

(b) Lincoln's Address at Gettysburg.

JOHN P. SILVERNAIL, Rochester, N. Y.

10 A. M.—The Value of Psychology to the Teacher of Reading.

MISS AZUBAH J. LATHAM, New York City.

Recital for Criticism—Count Gismond, *Browning*.

MISS EMMA L. OSTRANDER, Oxford, Ohio.

Object Lesson in Criticism.

Critics— ADRIAN F. NEWENS, Ames, Iowa.

MISS AZUBAH J. LATHAM, New York City.

Volunteer Recitals, or Question Box, or General Discussion  
of Papers and Recitals.

Business.

Reports of Committees.

Election of Officers.

### Friday Evening, 8 o'clock

Music—Piano Solo. Waltz. . . . . *Xaver-Scharwenka*  
MRS. DOROTHY GEYSER LONGNECKER.

Recital—King Herod, . . . . . *Stephen Phillips*  
HENRY LAWRENCE SOUTHWICK, Boston.

Music—Songs.

(a) The Rose, . . . . . *Johnson*  
(b) The Message, . . . . . *Caverly*  
HIRAM DAVIES.

Recital—Comedy and Tragedy, a play, . . . . . *Gilbert*  
MISS GRACE E. MAKEPEACE, Cleveland, Ohio.

PROCEEDINGS  
OF THE  
National Speech Arts Association  

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SIXTEENTH ANNUAL CONVENTION

Held at the Auditorium of the Young Men's Christian  
Association, Toledo, Ohio, June 24-28, 1907.

President Williams called the meeting to order at 3  
o'clock, June 24, 1907.

PRESIDENT WILLIAMS:

*Fellow Members:* In accordance with our usual custom, the first afternoon session will be opened with prayer. Rev. George R. Wallace, D. D., of the First Congregational Church has been kind enough to serve us in that capacity.

INVOCATION BY DR. WALLACE

PRESIDENT WILLIAMS: I take pleasure in introducing the Chairman of the Ways and Means Committee, Mrs. Irving, of Toledo.

MRS. IRVING:

*Mr. President, Officers and Members of the National Speech Arts Association:* It is my great pleasure to look you in the face today and to express the most cordial welcome from the local membership and from the Toledo Association of Elocutionists.

Toledo has long been famed as a convenient and delightful city in which to hold state and national conven-

tions; convenient because of its location, delightful because of the cordiality of its citizens.

And now it is my pleasure to introduce one who has long stood for the best that there is in educational interests, one that is an honored member of the Toledo Bar, one whose fame as an author has gone beyond the limits of our own state, our honored Mayor, Mr. Brand Whitlock, who will now give you an address of welcome. (Applause.)

MAYOR WHITLOCK:

*Mr. President, Ladies and Gentlemen:* I am sure that I am very glad to be here this afternoon and to extend to you a welcome to this our city. I wish to make this welcome as warm as I know how to make it officially, and to that I wish to add that I hope you will feel that I make it warm personally as well.

We are glad that you have come among us, because whether or not we can do you any good we are sure that you can do us good. I know that on occasions of this sort it is customary for city officials to boast of their city, but I think I shall not do that. I shall not weary you with a long list of the number of miles of wharfage that we have here, or the number of miles of street cars, or the number of buildings that we have been constructing in the last few years. Those things are important. They have their place. But after all, that is not what makes a city. Walt Whitman, the great poet of democracy, has said that if it be but a few ragged huts, that city which has the greatest men and women is the greatest city in the world. And it follows from that, if that be true, and I believe it to be true, that to have a great city we must have great people. We must produce, as he says, great persons and the rest follow. We must produce great men and women, and in order to do this we must build up character, and out of character, out of the character of the people who dwell in a city, a city's greatness will come. Spiritual worth is of far more importance and of far more value than all the natural wealth of the world.

I welcome you then to a city, which I think stands its share in the development of this kind of character. I welcome you to a city which I think is noted for the city



spirit that dwells within it. We have here a free people, not altogether free, but a people that are struggling to be free, so that here in this town we may realize the great ideals of American democracy. I welcome you to such a city; and I trust that your deliberations here will be found pleasant, profitable and agreeable and that you will come to know us and come to love us.

Your Association, this national association devoted to the advancement of the speech arts, is certainly a very important one, because there is nothing more important in the world than human speech. It is the thing that separates us and marks us out from all the rest of animal life. It plays its great part in all of our affairs, because it gives to mankind the greatest of all blessings; that is, expression.

Life without expression is mere death, and we have many dead people among us and many corpses walking about on the street, rich and poor, who are losing all there is in life, who are living not at all, simply because they lack the art of expression; they lack the opportunity and the ability to express themselves. And in these great cities with their great problems this fact is illustrated at the two ends of the city; because in every city of the world you find at one end the marble magnificence of the avenue and the boulevard and at the other end the squalor of the slums, and in both of these unfortunate extremes, the one complementing the other, the one caused economically by the other, we find people who are starving, starving for expression. We find those who are lapped in luxurious indulgence and idleness who are losing all the best there is in life, for there is no poverty so squalid as the poverty of mere material possession; and we find them at the other end in a material poverty, likewise lacking this power of expression. So that it is a great thing and a very important thing to aid people to expression, to self-interpretation. I sometimes think, and I may be wrong about this (because I like to start out every proposition and every argument with the statement that I may be wrong;) if we could be ourselves clearly and exactly that there would be no differences in the world, or at least very, very few differences; I sometimes feel that way because I know the difficulties I have in



making others understand me, and it is a very sad experience to feel that one is not fully understood. So that the most important thing we can do is to strive and struggle for a better art of expression, a better, wider and more facile means of making ourselves understood. And so we need to cultivate this great art of speech. It is an art. The oratorical art is the greatest in the world, and among all the arts it seems to me to stand preeminent because it embraces and embodies all of them and demands all of them. And, still, the ability to be an orator is not given to all. It comes rarely. Now and then in the long sweep of time some man is born with a tongue that is beautiful enough to inspire and ennoble and encourage and wake up all those about him; but it is only now and then in the long sweep of centuries. We are living in an age when, somehow or other, we are casting aside much cant and affectation. The old flamboyant style does not meet with great approval. We are becoming more practical, more direct. We want men to say what they mean and say it clearly and say it simply; and, as in all arts, of course, the first requisite is simplicity, in speech we want that simplicity which comes only after art has gone to those limits when it can conceal itself. We are living in a time when it is important that the truth be expressed. It has always been important, and in all ages of the world there have been minds inspired to speak the truth and to prophesy of the future; and I believe that inspiration still dwells in the world, that God is still with us and that he still speaks through the minds and the lives of men and that he will continue so to do for long, long ages, until as a great people, until as a human whole we have realized ourselves as that whole. Mr. William Dean Howells, the dean of American literature, said the other day that truth can be spoken without art but that art without truth is of no avail; and it seems to me that that was a very important statement, and one that we all should take well to heart, and that we should do as much as we can to bring about the ability on the part of all people to express themselves; to make themselves clear first so that they may get closer together and be bound closer together in this whole human brotherhood. All men and all

women, no matter who they are, belong to this brotherhood; and I am impatient of things that separate them and keep them apart. I want to see them all more closely brought to realize it, because out of that brotherhood will grow beautiful and blessed experiences; ineffable experiences that we barely imagine now. And so your work is of importance, of real practical importance in the world; not merely to entertain men. That is important because we believe pleasure has its part in life. We do not want to go about with long, doleful faces. We want to have some fun as we go along. But still, it is important in helping and inspiring others to speak the truth and to speak the truth artistically; and when I say artistically of course I do not mean artificially. I mean first of all with the great simplicity that belongs to real art, the truth that must be in it and then the ability so to express it that all can understand it. Therefore your coming together among us means a great deal to us and will be of great value to us; and I am glad that you are here and I want to make you feel welcome. We are living in an age when we are working out some of the great problems of our American democracy, and nowhere are these problems so important as they are here in the American cities, because here are great masses of people who do not always agree, people of all kinds and conditions, economic and otherwise, crowded together, and questions arise that must be solved. We are solving those questions and those problems slowly in American cities. The problems of one city, of course, are the problems of all cities; but we are solving them, slowly evolving solutions as we go along; and the American city is the hope of American democracy. I believe that in these cities we are going to establish such a democracy as will afford a model first for the state and then for the nation and finally for the whole world.

I therefore take pleasure, as I have said before, in welcoming you. I know that you will be of benefit to us and I trust that you will have a very pleasant and profitable time while you are here. I thank you for your kind attention. (Applause.)

MRS. IRVING: Among the many in our city who are working earnestly for its upbuilding, is one who has had

large experience in educational affairs, as well as in moral affairs, one who comes to us today as a friend, because many a time he has expressed himself to me as a friend to this profession: So we are honored with the presence of Rev. John Francis O'Connell, of St. Francis De Sales Church, who will address you. (Applause.)

REV. JOHN F. O'CONNELL:

*Mr. President and Members of the Association:* It is certainly a pleasure for any one who has made even a slight investigation of the value of educational affairs to be able to invite the members of this Association to his home city. I am not quite certain that as a people we value sufficiently the power of the various elements of education that we possess. Sometimes I think that this branch of education is not properly understood by the people at large. If we could but analyze the purpose of the membership of this Association we would find that it stands as truly for moral and intellectual life as any of the forces that openly proclaim that as their purpose. The Greek language gives us an idea of what this Association stands for. They use the same word, *logos*, to express truth and speech, and the implication is that truth must ever find a corresponding representation in speech and that speech must be the representation of truth. We are speaking ever and ever of progress, and there is no progress like the progress of the mind, the intellectual development. That is the nature of the human mind,—to know. It reaches out and out ever. Its purpose is to know more and more; and in eternity the purpose of the human mind shall be to know more and more as it looks into the face of God. The real progress is the progress that befits man, and man is man precisely because he is an intelligent being with an intelligent soul united to the human body that by its sense perceptions affords him material by which truth can be developed and made known; and, consequently, when an association has for its object and purpose the idea of developing truth, that association stands as a benefactor of mankind. There is a story told of a sculptor brooding over the work that was to make his name immortal among men. There were the deft strokes of the hammer until out of that dead and cold marble there crept a being, and then there

was one stroke that broke the fetters and it came out perfect almost into life. Fable said the Goddess sprang out of the foam that whitened about Cypress. So there is in the human soul ever an effort to find expression, and there is no means to give that expression except human speech. We are seeking truth. Truth must be the keystone of progress. Any progress that is not built on that is vain and foolish. And so one must, of necessity, pay a tribute to the purpose of those who are gathered in these conventions because they gather for a real humanitarian purpose to help the happiness of peoples, to help the development of the human soul. As we look back into the history of this Association, not as an organized body, but as we look back to the ideals of the Association we find that its members are ever steady in the course of Justice, in the course of promoting the welfare of people. We can listen to the voice of Demosthenes, and we hear Cicero pleading for the people, and in later days we find Wendell Phillips endeavoring by the sound of his voice to strike the shackles from the slave, and we find Daniel O'Connell speaking for the liberties of the people; and it is a great tribute to those who have devoted themselves to the art of expression, not indeed as an association but as the complement of the art of speech, to find them ever striving manfully for justice, to relieve the poor, to relieve distress, to bring liberty to the souls of people who are crying for liberty above all else. Do you not see, ladies and gentlemen, that you have a high and sublime purpose in your gathering? Do you not see that there is a responsibility there? I believe that you are fully conscious of that responsibility that is upon you. You are educators. You are to teach the human mind how to give expression to its thoughts. But your own human thought represents what is in the soul. If it be correct thought you must be good men and good women in order that the soul may develop itself according to the lines of truth. So that, after all, your efforts come back to justice and morality and truth; and in these have we not the essence of life? In these have we not what is real progress? Consequently it is a favor to the city of Toledo, of which I believe the city of Toledo is conscious, that you come among us to urge



upon others the beauty of your art, and to urge it upon them not only because it is a matter that appeals to the æsthetic but as something that appeals to our moral and intellectual nature. I pray God may bless your efforts and that your meeting in Toledo may be attended with the greatest success, and that you may leave with the consciousness of having fulfilled an obligation to humanity. (Applause.)

PRESIDENT WILLIAMS responded to the address of welcome as follows:

In behalf of the members of the National Speech Arts Association, present and absent, I desire to thank your worship for these words of welcome. Some of our members have pleasant recollections of previous visits made to Toledo, but most of us are strangers here, therefore your message of welcome and good cheer can not but make us feel entirely at ease during our sojourn in your prosperous city, and that we are in the midst of friends, of sympathizers and well wishers. I need scarcely assure you, sir, that we shall take advantage of the various opportunities afforded us of visiting all points of interest in Toledo and vicinity; especially *in the vicinity*, if this hot weather continues. It may not be amiss to remind you that your guests represent many branches of the speech arts, and come from many states; for the Association's sphere of action has extended until it now covers every state of the Union.

Our members are banded together for mutual improvement, and for the advancement of the Speech Arts, and it is safe to say that there is no member present who does not make a personal sacrifice to be in attendance. The majority of our members are teachers of spoken English in the advanced grades of the public schools, and in the higher institutions of learning. Some are engaged in teaching oratory in the Divinity Schools, others are steadily employed in the correction of defective speech. Some devote their entire time to the preparation of students for public reading, and others to the training of young men and young women for the stage. Some of our members give much of their time to the teaching of physical culture—exercises developing grace and bodily expression through physical training. A portion of our



membership includes men and women who do little or no teaching, but who devote their time and talents to the interpretation of good literature from the platform.

Hundreds of capable, conscientious teachers, such as you no doubt have in your own city, though you may be entertaining them like angels unawares, are scattered throughout the length and breadth of the land, each doing his best toward the advancement and elevation of every phase of the noble art of speech, from simple conversation and plain reading, to the finished discourse and perfected platform effort.

Schools of Expression, and Schools of Elocution; Schools of the Spoken Word, and Schools for Practical Platform Work; Colleges of Oratory; Institutes, Academies and Colleges of the Dramatic Arts, are now found in nearly all the large cities of the Union, and some, form an auxiliary to the University proper—as, for example, The Northwestern University of Illinois, with nearly 500 collegians enrolled; and the Ohio Wesleyan University in your own state. While a great variety of subjects are studied in these various schools the curricula are not dissimilar, and all have a direct bearing upon the one great subject of *effective oral English delivery*.

Since the organization of this Association, and almost entirely through the practical, well-directed efforts and indefatigable labors of a few of our charter and present members, the subjects of oratory, public speaking and debate have been placed upon an elevated plane in the universities and colleges of this country, and they have awakened an interest in university student-bodies hitherto unknown in the history of public speaking in the United States. These gentlemen, of whom little if anything has been written in this connection, have placed all lovers of oratory under lasting obligations, and if the extension of their work continues, as its present popularity promises, the extent and future influence of their good offices can scarcely be imagined. There is, however, one branch of the speech arts that has not, in my judgment, received either at the hands of teachers or of this Association, the time and attention which its importance deserves; and that is the branch in which you, sir, have

achieved notable distinction, and of which you have honored us today with a most noteworthy example. I refer to the subject of extempore speaking. The members of this Association are deeply grateful to you for it, and for the sentiments so happily expressed, no less than to the citizens of Toledo, whom your worship, as chief magistrate, so ably and so eloquently represent.

Turning to Rev. Father O'Connell, the President continued: From what has already been said it is evident that the National Speech Arts Association is properly classed among the educational organizations of our country, and it is gratifying to note that upon this, the second convention of this body convened in your commonwealth, and the first held in this part of the state, that it is recognized as a factor in the educational system; and it is doubly gratifying to be honored, as we have been at this first session of our sixteenth annual convention, with an address of welcome by you, reverend sir, who unquestionably wield a large influence in the secular, as well as in the religious education of youth, in this metropolis

In your scholarly address you have given us evidence of a deep interest in the work of our Association. You have indicated some of the ideals towards which we should strive, and you have pointed to the relation which this organization bears to truth and progress. You have also shown how the art of expression in general, serves as a complement to the art of speech. We have been told by others of the interest you take in education, especially as related to the subject of reading, and to the teaching of reading in the common schools. That, sir, is a branch of our work in which every member of this Association is keenly interested. It is a theme which brings the officials of the school board, the teachers of the public schools, and the members of the National Speech Arts Association, at once, upon common ground.

How best to qualify the teacher for the important position of teaching reading? What methods should be employed? What constitutes the best equipment? How achieve the largest and best results with the smallest expenditure of time?

How, in short, to train the boys and girls of the common schools to proficiency in reading?

These, reverend sir, are questions in which you and every person who has the educational welfare of the younger generation at heart, would like to have answered, and the problems they represent, satisfactorily solved. Good reading is universally acknowledged to be a prime factor, indeed, an absolute essential in the scheme of general education; and I venture to predict, that not until the average youth of this land are so trained as to be able to read good literature of every variety at a glance and understandingly, and with just emphasis and expression, and in tones agreeable and adequate, will research and inquiry in this fundamental branch of education cease.

Having been profited and edified by your excellent address, by means of which we may be said to have become acquainted, we trust, sir, that you will still further honor us by attending our daily conferences, and in behalf of my colleagues I assure you, reverend sir, the same cordial welcome to our meetings that you have so warmly accorded us. (Applause.)

PRESIDENT WILLIAMS: We will now have the pleasure of hearing a tenor solo from Mr. Hiram Davies, of Toledo.

Mr. Davies, with Miss Rine, accompanist, rendered the two following-named songs:

"In the Dark; in the Dew".....*C. Whitney Coombs*

"Drink to Me Only with Thine Eyes".....

..... *Old English Ballad*

## ADDRESS BY PRESIDENT WILLIAMS

*Fellow Members, Ladies and Gentlemen:* It is the pleasant duty of your presiding officer to congratulate you at this time, upon our re-assembly for the 16th annual convention of our association, in the hospitable city of Toledo. We have met under most favorable circumstances and are in the midst of most agreeable surroundings. Through the kindness of its officers this handsome and commodious building of the Young Men's Christian Association has been placed at our disposal for the five days of our present conference. These courtesies, together with the addresses of welcome to which we have just listened, should assist and stimulate us in the performance of the serious work, outlined for us, during the few days in which we are to meet and reason together.

One of the obligations devolving upon him who accepts the honor of office, is to render an account of his stewardship at the expiration of his term. In fulfilling this duty your president assures you that, during his incumbency, no radical changes in the policy of the association, nor in the administration of its affairs have been introduced. Such additions and modifications of the former working plans of the association, for the guidance and assistance of officers and committees, as your president thinks, might reduce labor and increase efficiency, have been carefully written out, some of which will be presented in the course of the present address, others will be submitted to the board of directors for their consideration.

During the year the several standing committees appointed by the board, have, under the direction of their respective chairmen, worked faithfully and successfully in their distinctive fields, and the special committees, appointed by the president, have, likewise, performed the duties assigned them to the satisfaction of all concerned. The various officers, upon some of whom devolve a large amount of labor, have made the necessary sacrifice of time to fulfil the exacting duties of their several offices; and, in this connection it may be proper to add that comparatively few of our members realize how much of time, of thought, of anxiety, and of labor, is put forth, year by year, to prepare and provide



the program, to maintain and increase the membership, to collect the dues, to edit and publish the report, and to perfect arrangements for the entertainment of the association in the various cities visited.

Some of the association's present needs, is a title which might have been applied with propriety to almost all of the addresses which have been delivered before this body by former presidents.

Every presiding officer is desirous of doing his full share towards promoting the best interests of the organization, and after he has carefully reviewed its past history, and been, as it were, baptized anew with the spirit in which the association was founded, and reflected upon its worthy mission and its future possibilities, he is scarcely able to withstand the temptation to make suggestions, in the hope and belief that their adoption will result in the speedy achievement of practical substantial results. Your present chief officer confesses that he, too, has found the temptation to make suggestions too strong to resist.

Secondary and other business matters of the Association not requiring the attention and consideration of all members, are, for convenience and despatch, referred to committees, or to the board of directors, for discussion and decision.

The general desire on the part of members for An Extension of the Association's Influence Through an Increase of Membership, and the fact that each member can and should assist in some measure towards the achievement of that end, would seem to make this subject a matter of primary importance, and justify its presentation at this time, for the consideration of the main body.

As this address will treat solely of this one of the Association's Present Needs, it will naturally fall under the title of MEANS AND METHODS FOR INCREASING MEMBERSHIP.

We shall, undoubtedly, eventually come to the conclusion that if the full measure of success is to crown the efforts put forth by this association, business principles must be applied to the business portion of the association's affairs. And these principles must be adhered to, and pressed upon the attention of the members



of our busy and already overworked profession, steadily, patiently, hopefully and unremittingly. Not for a single year, nor spasmodically, but year after year, continuously and persistently. This statement needs no argument of substantiation; it is a fact, demonstrated by every successful organization, whether its object be commercial, educational or artistic.

It is not surprising that with sufficient money in its treasury to meet all current obligations, and with a membership sufficiently large to enable the Literary Committee to prepare an excellent annual program, that this one of the association's present needs, has not been brought before the association as prominently as the importance of the subject seems to demand. Some months ago, your presiding officer, supplementing the good work done by the Extension Committee, addressed himself to the task of devising and amplifying plans for the carrying forward of this work.

From an examination of the membership roll of the association, covering the full period of fifteen years, it appears that an average membership of about two hundred and fifty has been maintained; and that the number of members who have allowed their memberships to lapse, have but equalled the number of new members. The honor roll of charter members has undergone a steady diminution. The withering blight of age, the palsy of indifference, changed financial conditions of members, illness, and frequent visits of the angel of death, have depleted the ranks, and deprived the Association of the genial presence, the wise counsel and the warm comradeship of many former yoke-fellows. There is not one of the original members but mourns for the loss of a face that is gone, and the sound of a voice that is still. But, though, during the fleeting years, the ranks of the veterans have been thinned, the absent ones are not forgotten; their memories are held in loving remembrance by the legacies they have left in their devotion, their enthusiasm and their labors for the cause they loved and honored.

Considering the fact that there has been a marked and steady increase of interest during the past twenty years in the subject of elocution and the kindred branches of

the Speech Arts; that teachers, students and professional schools have rapidly multiplied; is it to the credit of the business, administrative and executive policy of the association that, with fifteen years' experience, with all the opportunities afforded, with the splendid record of achievements in special fields, with the presence and inspiration that comes from seeing and hearing annually the ablest men and women in the profession, and with all the labor put forth for the advancement and extension of a worthy cause, is it to the credit of the association that the membership is about the same as it was in 1892? And that, from the beginning, the number of new members has been only about equal to the number of those who have allowed their membership to lapse? Does the record of that portion of our otherwise creditable history present a single redeeming feature?

Your president believes that with a knowledge of the association's high purposes and notable achievements, and the assurance of its unselfish desire to advance the interests of the Speech Arts in America, non-members engaged in the work will be as ready as any to aid in maintaining and in increasing the influence of an organization which should add dignity and lustre to the profession of which they themselves are members.

After some reflection, your president has reached two conclusions; first, that if the association is to wield eventually the power for good which its founders hoped for at its organization, its list of members must be augmented; and, second, that hitherto, too little attention has been paid to the important subject of maintaining a large and influential membership. The result of this has been to seriously impair the usefulness of the association.

Confident that a careful consideration of this matter is one of the association's present and urgent needs, and that it properly falls under the head of the business policy of the association, your president ventures at the risk of presenting matter which may prove dull and uninteresting, to outline what appears to him to be a feasible and practical plan for securing an ever-increasing membership. It is his firm and deliberate opinion that it can be done; but that it can be done in but one way, and that is, by establishing and permanently maintaining a close

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the Speech Arts; that teachers, students and professional schools have rapidly multiplied; is it to the credit of the business, administrative and executive policy of the association that, with fifteen years' experience, with all the opportunities afforded, with the splendid record of achievements in special fields, with the presence and inspiration that comes from seeing and hearing annually the ablest men and women in the profession, and with all the labor put forth for the advancement and extension of a worthy cause; is it to the credit of the association that the membership is about the same as it was in 1892? And that, from the beginning, the number of new members has been only about equal to the number of those who have allowed their membership to lapse? Does the record of that portion of our otherwise creditable history present a single redeeming feature?

Your president believes that with a knowledge of the association's high purposes and notable achievements, and the assurance of its unselfish desire to advance the interests of the Speech Arts in America, non-members engaged in the work will be as ready as any to aid in maintaining and in increasing the influence of an organization which should add dignity and lustre to the profession of which they themselves are members.

After some reflection, your president has reached two conclusions; first, that if the association is to wield eventually the power for good which its founders hoped for at its organization, its list of members must be augmented; and, second, that hitherto, too little attention has been paid to the important subject of maintaining a large and influential membership. The result of this has been to seriously impair the usefulness of the association.

Confident that a careful consideration of this matter is one of the association's present and urgent needs, and that it properly falls under the head of the business policy of the association, your president ventures, at the risk of presenting matter which may prove dull and uninteresting, to outline what appears to him to be a feasible and practical plan for securing an ever-increasing membership. It is his firm and deliberate opinion that it can be done; but that it can be done in but one way, and that is, by establishing and permanently maintaining a close



relationship with all the members of the profession throughout the United States. If this be true, the consideration of methods for bringing about this condition, should be of interest to all, although probably no two persons will quite agree upon the best method of procedure. It being your president's opinion that the work should be begun and carried forward by means of ten printed pamphlets, he has devoted much time and thought to the preparation of these several documents, and they will form the major portion of this business address. Some of them will be read, the general character and purpose of the others will be easily understood from the titles assigned them. They are intended for the use of committees, and all have been prepared with the end in view of being used for several years, provision being made for such additions annually as may be found necessary.

Of these documents, three are intended for the use of the Treasurer, six for the use of the Extension Committee, and one for use of the Literary Committee.

The printed matter to be used by the *Extension Committee* should include the following pamphlets:

No. 1, entitled, "A Program of Last Convention, with a Review of Convention Week."

No. 2, entitled, "Some Things You can do to Advance the Cause of the Speech Arts in America." (This pamphlet to be accompanied by two State Blank Forms.)

No. 3, entitled, "The Titles of One Hundred Papers Read Before the Association in Convention, with Names of Authors."

No. 4, entitled, "A List of One Hundred Readers (names arranged under states) who have appeared before the Association in Convention."

No. 5, "An Index to Contents of Sixteen Volumes of Annual Reports."

No. 6, "Tentative Program of Forthcoming Convention."

*The Treasurer* should have the following:

No. 1, pamphlet entitled, "The Present and Permanent Value of the Association's Annual Reports."

No. 2, pamphlet entitled, "Some Reasons Why Members Should Not Allow Their Membership to Lapse."



No. 3, pamphlet entitled, "Additional Reasons Why Members Should Not Allow Their Membership to Lapse."

*The Literary Committee* should be supplied with a quantity of divisional blank forms, printed on large letter-size paper, with two perforated lines.

It seems only proper that the association should assist the Treasurer to the extent of supplying certain documents which will enable him to exhaust all legitimate means to retain the present membership.

The association has a splendid nucleus with which to begin a campaign of extension—a list of members of which any organization might well be proud,—loyal sons and daughters who give of brain and brawn for the advancement of a cause they delight to serve and love to honor,—members who pay their dues though deprived, sometimes for years, of the privilege of personal affiliation. Fortunately, most of the members need but to be reminded of their duty to respond promptly and cheerfully; while others, either from stress of circumstances, or lack of interest, or pressure of duties allow their names to drop from the membership list, unless frequently reminded, or, personally addressed. But by various means all persuasion should be used to retain every present and every future member. A printed Notice of Dues for next year, should be sent out by the Treasurer early in January, and if the annual reports should not have been published before this date, the notice of dues should be accompanied by a copy of the Extension Committee's pamphlet No. 1,—a complete program as given at the last convention with a Review of Convention Week.

With members who fail to remit their dues on receipt of first notice the following order of procedure should be pursued by the Treasurer during the four months following.

On first of February send Notice of Dues with pamphlet No. 1, entitled, "The Present and Permanent Value of the Annual Reports of the National Speech Arts Association."

To the members remaining in arrears, send third Notice of Dues on March 1, with pamphlet No. 2, entitled, "Some

**Reasons Why Members should not allow their Membership to Lapse."**

To the comparatively small number of members who shall have failed to respond by the first of April, send a short personal letter, asking for a frank reply regarding a continuance of membership and enclose pamphlet No. 3, entitled "Additional Reasons why Members should not allow their Membership to Lapse." If any members shall have failed to reply by May 1, send another brief personal letter of same purport as that sent on the first of April, and enclose Extension Committee's pamphlet No. 3 or 4 or 5, to which reference has already been made.

On first thought it would seem that the sending out of the various pamphlets with notice of dues would greatly increase the Treasurer's labors and entail a large expenditure in postage; but the present Treasurer, to whom this matter has been submitted, and by whom it has been examined in detail, is of the opinion that the labor required to follow the above outline would be but slightly increased over that of previous years; and that while the cost of postage would be somewhat larger, the net financial gain would be very greatly augmented.

The names of members should be entered under states in the Treasurer's book and in columns headed Jan., Feb., Mar., etc, a simple check mark would indicate that the proper matter had been posted.

Of the literature for use of the Extension Committee, it is suggested for pamphlet No. 1, that the program as given at the last convention, with full list of topics treated, together with names of all participants, the names of the new officers and place of next meeting, be secured from the printer as soon as this matter is set for the annual report. To this should be added a brief Review of Convention Week. The Extension Committee should post one of these pamphlets as early as possible to every member of the association, and to all prospective members. Several hundred additional copies should be printed for the Extension Committee and the Treasurer, for use throughout the year.

As the Extension Committee's pamphlet No. 2 is one

of the most important of all the documents, your president begs to present it *in extenso*.

After the heading, which contains the names and addresses of all officers and members of standing committees of the association, the pamphlet reads as follows:

At the last convention of the National Speech Arts Association (formerly the National Association of Elocutionists), the undersigned were appointed a committee by the board of directors, to extend a knowledge of the work done by the association for the purpose of enlarging its sphere of usefulness through an increased membership. With that end in view, we beg to submit the following letter. It is in printed form for our convenience as well as for your own; please, therefore, do not think it a mere circular. It is a *personal letter to you*, and your reply will be regarded as a personal favor to us.

We feel that the interests of the association demand and deserve the earnest attention of every public reader and of all progressive teachers in every branch of the Speech Arts. We respectfully solicit your interest in the work, and particularly in the coming convention. We desire to call attention to what the association has done, believing that it will be of personal interest to you, and perhaps to others whose attention you may secure. The scope and the importance of what the association has already accomplished, have not yet been fully realized, nor can they be overestimated.

Since 1892, the association has held fifteen successful conventions, of five days each, beginning on the last Monday in June. Three of these conventions have been held in New York City, two in Chicago, two in Chautauqua, and one in each of the following-named cities: Boston, Philadelphia, Washington, Buffalo, Cincinnati, Detroit, St. Louis and Denver.

During these many years the association has held steadily to its purpose of promoting interest in, and raising the standard of all branches of the Speech Arts. It has done more "to unite the members of the fraternity of readers and teachers of elocution and oratory in closer professional and personal relationship" than all other agencies combined. Its influence has been felt not only

within the body of our profession, but among educators and cultivated people outside of it. As a result of these conventions, a number of active and successful state organizations have been formed which are doing excellent work in their respective fields. The claims of the National Association are, however, paramount, as it is only through united, organized effort that the greatest good can be accomplished.

The association has secured the services of many of the representative men and women in the profession throughout the country, and the programs have grown in strength and helpfulness each year.

It has been the means of introducing a better class of literature for study and for interpretation in the studio and class room, as well as promoting more advanced methods of teaching; and it has, without question, elevated the standard of public reading in the United States. It has begun the arduous task of writing the history of elocution in America, and also of establishing a uniformity of nomenclature. It has furnished over two hundred original papers, prepared and presented by those well qualified to treat the subjects assigned, and these papers have been discussed by more than six hundred members in open convention. It has provided upwards of one hundred and fifty recitals, many of them by the foremost public readers of America; indeed, there are very few well-known readers who have not appeared before audiences of the National Association. Addresses numbering more than twenty-five, have been delivered before the body, by eminent persons outside of our profession. The deliberations of the association, while often spirited, have always been harmonious and dignified. Indeed, one of the most gratifying features of the work of the association has been the demonstration of the fact that men and women from all sections of the country, representing various schools and systems of instruction, may meet upon the platform of the National Association, confident of a respectful and considerate hearing.

It has printed, yearly, the full proceedings of each convention in volumes averaging 250 octavo pages, and supplied them to its members free, and to others at one dollar per volume. It has enrolled a membership aver-



aging over two hundred and fifty each year. Its annual dues have been placed within the reach of all, and the association, now nearing the end of its second decade, has paid every obligation and has money in its treasury. This is, we think, a record of which every member of our profession may feel justly proud. While the association is in better condition today than ever before, to be helpful to the members of our profession, to do its largest and most effective service, it needs the co-operation of every one engaged in the various branches of the Speech Arts, whether as reader, teacher or public speaker.

As this is a national organization, every part of the country should be represented in its membership as well as in its annual conventions. To say that already "its active membership includes a majority of the leaders in the profession, in the United States," is not enough.

The National Speech Arts Association should have upon its membership roll the name of every public reader, and teacher of expression, and dramatic art; and every professor of public speaking, oratory, and debate, in America; and the reports of its annual conventions should be in their libraries. To the accomplishment of this worthy but difficult task, the members of this committee address themselves cheerfully, hoping for the assistance and co-operation of our colleagues throughout the United States.

If, from the foregoing, you find reason for believing that the National Speech Arts Association is a power for good, and deserves the moral and financial support of all members of our profession, we trust that you will second the efforts now being made by the Association, through us, of enlarging its sphere of usefulness. This you can do in two ways:

1st: By filling out the State Blank Form inclosed, with the names, addresses and positions of all persons whom you know to be engaged, at the present time, in some branch of the Speech Arts. (*We desire to emphasize the fact that this list of names, be it ever so short, will be of value to us in disseminating literature pertaining to past and future conventions, and that this extension of knowledge of the aims, purposes, and past accomplishments of the association, will result in an increase of membership.*)



We, therefore, *earnestly request you*, whether you are a present, past, or prospective member of the association, *or not*, to fill out this blank, *promptly*, and return it to the chairman of the committee.

On receipt of this blank, with your name and present address, we promise to enter the same upon our books, and later to send you tentative programs of the conventions, that you may be kept informed year by year, of the work of the association.

2nd. By making application for membership in the association, which we earnestly hope you will do, if you are not a member at present. Application blanks for both active and associate membership, with terms and conditions on the back of each, are inclosed.

The various committees are at work preparing for the next (16th) annual convention to be held in Toledo, Ohio, during the week of June 24-29, '07. All indications point to a large and prosperous meeting. Trusting to receive a speedy reply, we remain, yours respectfully, and for the best interests of the profession, The Extension Committee. Reply should be addressed to the chairman.

All of the foregoing document, with the exception of the last five lines, may serve the purpose for which it is intended for several years without change.

The following State Blank Form, referred to in the pamphlet just read, is intended to be used in what may be called a state canvas for names.

#### THE NATIONAL SPEECH ARTS ASSOCIATION.

#### *Extension Committee's Blank Form for Names, Addresses, etc.*

State of .....

(The names of all present and past members of the association in a state, as well as the names of non-members in that state which the Extension Committee may have secured, together with the information that may have been gathered pertaining to them, should be printed under the nine following headings. The names should be printed upon numbered lines, with space above and below for interlineations. The small amount of type

required for names should be kept standing, all the rest of the form should be electrotyped.)

Name.

Address.

Name of institution in which employed.

Length of time (approximately) engaged in this position.

Name and location of institution in which formerly employed.

Total length of time (approximately) engaged in some branch of the Speech Arts.

From what professional school graduated, or with whom prepared for the work.

Remarks on removals, marriage, deaths, retirement from the work. (Then follow spaces and blank lines for names.)

The foregoing are the names of all those engaged in the various branches of the Speech Arts in this state as far as known to this committee. It is sent to you for your inspection, with the request that you enter in the spaces left for that purpose, such additions and revisions as you think should be made to have the information complete, correct and up to date.

If names of persons appear on the above list whom you know, and whom you have good reason to believe could not be interested, now or later, to the extent either of attending our conventions, or becoming a member; or any whose membership might injure rather than benefit the association, you are requested to indicate that fact on a separate slip of paper, referring to the person indicated by number, as "Omit name, number....."

2nd. That you add the names, addresses, etc., of all additional persons whom you know to be now engaged in some branch of the Speech Arts in this state.

3rd. That you add names, addresses, etc., of friends, of former classmates, former students, or others whom you know to be now engaged in some branch of our work in other states.

4th. Give names and former addresses of readers and teachers, within or without the state, whom you know to have died during the year, with such information as would be of interest and value in the report on necrology.

5th. Fill out in duplicate the extra blank form inclosed and retain it for future reference. Keep it at hand and use it during the year for such memoranda as will assist you in revising similar blank forms which will be sent to you a year hence for annual revision. By complying with these requests as fully and as promptly as possible, you will confer a great favor upon the Extension Committee (whose labors are gratuitous) and upon the cause of Public Speech in America; a cause in which you are undoubtedly interested. It is scarcely necessary to remind you that the success of the committee's labors depends, almost entirely, upon the co-operation of those who are able to supply the needed information.

This blank was revised by,

(Name.) . . . . . (Address.) . . . . . (Date.) . . . . .

The foregoing State Blank Form is a simple document, so plain that there can be no mistaking its purport or purpose, but upon compliance with all its implied terms and conditions, depends the success of the plan of the proposed campaign of extension. With the several printed documents in hand, the Extension Committee is ready to begin its work of extension by states, by posting to all those whose names appear upon the blank form, one copy of pamphlet No. 2, just read; and two copies of the state blank forms.

Duplicates of pamphlet No. 2 and two blank forms should be sent, three times, at intervals of one month, to all those who fail to respond to the request for names and information. When sending pamphlet No. 2 with the blank forms the second time, the Extension Committee should enclose pamphlet No. 3—"Titles of One Hundred Papers read before the Association with Names of Authors."

When sending pamphlet No. 2, with blanks, the third time, pamphlet No. 4—"A List of One Hundred Readers who have Appeared before the Association in Convention, should be inclosed. After having sent out the same pamphlet, No. 2, with the two blank forms to all new addresses received, and having waited for replies, the results of the canvass of the state should be recorded: first in the State Record Book, and, second, in the State Blank Forms. The new names, and all added information received pertaining

to the old names, should be incorporated in the matter held in type by the printer, and a sufficient number of the corrected lists should be printed to serve for at least three more years for similar state canvasses.

If there should be twenty or more persons engaged in the Speech Arts within the state, the Extension Committee may suggest the name or names of persons qualified to act as state representative, to continue the work of securing names and addresses in the state by means of pamphlet No. 2 and the blank forms.

When names are suggested by Extension Committee for state representative, reasons for the nomination should be given, based upon such evidence of qualification as may be obtained by inquiry, correspondence or otherwise. Promptness in replying to the pamphlet, the giving of a list of names sufficiently large to indicate an acquaintance with others of the profession, the position held by the person recommended, and length of service, are points which might assist the president in making a wise appointment.

The duties of the state representative would include:

1. The securing and maintaining of a complete and correct record of names, addresses, positions occupied, etc., of every person in his state engaged in any branch of the Speech Arts.

2. Recording the results of the state canvass in the State Record Book, to be kept by him and delivered to his successor, or to the chairman of the Extension Committee, at the expiration of his term of office.

3. Revising the entire list of names secured and providing a sufficient number of these lists to carry the work forward for three years.

4. Forwarding two copies of the revised State Blank Forms to each of the following: the president, the chairman of the board of directors, the chairman of the Extension Committee, and to the seven members of the Literary Committee, on or before the fifteenth of December annually.

5. Assisting the chairman of the Extension Committee, if required to do so, by posting at stated intervals, such literature as may be supplied, to all eligible non-members of the National Association in the state.



6. Submitting to the national body at its annual convention, a report of the work done and of the results achieved in the state during the year.

The names of all state representatives should appear in the annual reports in connection with those of the officers and standing committees.

The Extension Committee should get the canvass well in hand in first one state, and then in another; and later recommend to the president the names of one or more persons, who could be relied upon to complete the remainder of the canvass and keep the state list revised and entirely up to date, during his two years' term of office.

Fortunately our professional ranks are not as yet so large as to make the securing of names and information too difficult, if the work be done by states as suggested.

On securing the information desired regarding every person engaged in the profession in his state, the state representative might rest content; but he should not be satisfied with anything less. And it is just this general knowledge which is so much needed by the chairman of the Extension Committee, if he is to proceed intelligently and economically in the distribution of printed matter. The president needs to know "who's who" in the profession. This would assist him in various ways, especially in appointing committees to direct the section work of the convention. Without this information, a Literary Committee of limited experience and small acquaintance among the members of the profession, would be in despair.

The continued use of this pamphlet, No. 2, and the blank forms in each state, cannot fail to accomplish the first requirement in the campaign of extension, namely: the securing of names and addresses of those likely to become members of the association in the future.

To these eligible, prospective members, the Extension Committee should send at regular intervals, as long as necessary, first one and then another of the six printed documents, *always accompanying each with an Application Blank for Membership.*

The documents prepared for the use of the Extension Committee have been numbered in the order in which they may be sent out, and these numbers should be

entered opposite each name in the state record as fast as the various pamphlets are posted, to avoid duplicating.

With such a complete list of names by states, as will surely be secured if the Extension Committee, first, and the state representative afterwards, perform their duties properly, the labors of the Literary Committee will be greatly facilitated.

The following circular-letter and blank form, headed by the names of the officers and standing committees of the association, is recommended for the use of the Literary Committee, the utility and practical value of which was demonstrated by your president in 1898 when he was chairman of that committee.

CIRCULAR-LETTER TO THE PUBLIC READERS AND  
TEACHERS OF THE VARIOUS BRANCHES OF THE  
SPEECH ARTS IN THE UNITED STATES.

The Sixteenth Annual Convention of the National Speech Arts Association will be held in Toledo, Ohio, during the week beginning Monday, June 24, 1907. In our efforts to provide a program for the forthcoming convention, which shall be in every sense representative, and of the largest possible benefit to every member of our profession, we, the Literary Committee, urgently request you to co-operate with us in our efforts to accomplish this end.

The filling out, as fully as possible, of the following blank forms, may appear to you a very small matter, or one of but little if any importance; but we beg to assure you that it will be of much service to us, and to our immediate successors.

The information you may be able to supply, and the suggestions you may offer for our consideration, if not acted upon immediately, will be kept for future reference and use.

In filling out the following blank forms please insert your own name and address in *every place indicated*, above the perforated lines, that separate files may be made of your suggestions—one for the chairman of the Literary Committee, one for the chairman of each of the section committees, etc. It is VERY IMPORTANT that these

blanks be filled out as fully as possible and returned as early as convenient.

*Blank No. I.* Please insert below, the names and addresses of all those whom you know to be at present engaged in some branch of the Speech Arts in your state, whom you believe to be capable of writing a valuable paper on some feature of our work; please give also the names of any whom you could recommend to read before the National Association, at its next or subsequent convention, Name, Address, Position occupied, Paper or Readings. Below, add names of persons in *other states* whom you can commend for similar service. The above-named persons are suggested by:—Name, address, date.

*Blank No. II.* If desired I will read a brief paper, or discuss one, on any of the following-named subjects. If desired I will recite one or more of the following-named selections:—Title, author, kind of selection, time required. Sign here—Name, address, date.

*Blank No. III.* If my services are desired in discussion in Section I, Methods of Teaching, or in Section II, Interpretation (Platform Work), I will take part in Section No. .... Sign here—Name, address, date.

Is it your intention to be present at the coming convention? .....

What subjects would you like to have discussed at the coming, or at a subsequent convention?

What criticisms upon past conventions of the association, or what suggestions for future ones can you offer that would tend to make them more valuable? Please fill out, in duplicate, the extra blank form inclosed and keep it for future reference, together with other N. S. A. A. literature that may be sent to you. We **EARNESTLY REQUEST** you, whether you are a member of the association or not, to fill out the above and return at your earliest convenience. Address reply to the chairman. Faithfully yours.

To this should be attached the names of the seven members of the Literary Committee.

By a judicious and persistent use of the documents referred to and described, certain definite results may confidently be expected; among which are, the securing of complete state lists of names, addresses, and needed

information pertaining to every person engaged in the Speech Arts in these states. By means of these lists the Extension Committee may send its literature and application blanks to every person in these states eligible to membership in the association, which cannot but result in a large immediate accession of members and a steady increase of membership in the future.

It will make the association known and extend its area of usefulness.

As a result of this publicity, the attendance at each convention must necessarily be increased.

It will afford the president larger area in which to make appointments for various committees.

It will greatly assist the Literary Committee; for a larger list of names will allow the committee wider scope in extending invitations to persons to participate in the annual program.

It will reduce the labors of the officers and standing committees, by distributing responsibilities among a larger number. The labors of the chairmen of the section committees will likewise be minimized.

It will assist the Treasurer in retaining a larger percentage of present and future members.

It will enable the association to give each member more than it now does, without increasing the annual dues.

It will eventually enable the association to secure reduced railway fares to the annual conventions.

It will assist in making the association more valuable to its members, year by year, besides benefitting indirectly, every member of the profession whether affiliated with the association or not; for a large organization of the ablest and most progressive members of a profession, working together for the good of a common cause, cannot but achieve results beneficial to all concerned.

It will largely increase the distribution of the association's annual reports, and thus disseminate the latest researches and results obtained in the various fields of the Speech Arts.

It will place the association upon a higher plane, increase its powers for doing good, enlarge its sphere of



usefulness and add a certain recognition and dignity to the entire profession.

If it is agreed that an extension of the association's influence through an increase of membership is a present and an urgent need, and if the methods suggested in this address for the realization of this end appear feasible and practical, your president will be glad to have them put to the test; and if results shall prove the wisdom of their adoption, it shall be sufficient recompense to know that the thought and labor expended in their formulation were not spent in vain. (Applause.)

MR. SILVERNAIL:

*Mr. President:* It is a little irregular but it might not be inappropriate for me to say, as temporary chairman of the meeting of the Board of Directors this morning, that this subject was brought up and was made a special order for our next meeting. Recommendations will be made in regard to this matter and other related matters at our business meeting from the Board of Directors. It is worth speaking of now in recognition of this very elaborate and painstaking address of our President. Will the convention kindly keep this subject in mind so that when the report is made from the Board of Directors, carrying out the recommendations of the President, the members may be ready to vote intelligently?

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PRESIDENT WILLIAMS: The chairman of the Literary Committee will submit her report.

MISS WHEELER:

*Mr. President and Members:* I will be very brief. It is customary for the chairman of this committee to present the printed program only, as the visible evidence of the accomplishment of her purpose. In this case I ask the privilege of a few moments to present some ideals which failed of realization, some experience of the past, some hopes for the future. In February a printed circular was sent to the officers and directors, asking for suggestions in regard to subjects for the program as well as the speakers and readers who should appear. From the replies received a scheme of subjects was made out

with the idea of keeping to one central thought for each day, with subdivisions of topics. For instance, if you have the program at hand you will see what I mean by noticing the work laid out for different days. This has been somewhat modified by the exigencies of the situation. Some could come on Tuesday and could not any other day. Some could not come until Friday and must appear that day. These slight changes have necessarily been made but the program remains practically the same. Another ideal was to have all the largest cities and many sections of the country represented; but it naturally followed that the difficulty increased with the distance. A long, expensive journey makes it more difficult to have representatives from remote localities.

Another ideal was to have as many as possible give practical work, practical illustrations. That was the gist of the suggestions received. They said: Don't talk so much about it but do more. In that I ask the assistance of the members in carrying out the program in the way of practical illustration.

Another thing that the chairman considered desirable, but she has not been able to do it in every case, was to have the discussions rather prepared discussions than extempore discussions. It was from no desire to keep any discussion from the floor. There will be plenty of opportunity for that, but we mean that a discussion that is prepared for is more valuable than one that is not. And, furthermore, the discussions are expected to be discussions of topics and not necessarily discussions of papers. That is, those who discuss are not obliged necessarily to discuss the paper given but to present their views on the same topic.

The chairman is wondering about one thing, about two sides of one subject that has presented itself to her. We must be a growing profession. Our services must be in great demand. Because every one is overworked. Every one is busy. Most of them have nervous prostration at the close of a school year, and something is the matter. In one sense it is very encouraging. It is quite gratifying that there is more work of this kind than can be done healthfully and systematically and rationally by the members of the profession. From another point of

view it is not so encouraging, because if we talk about reserve force and poise and all that sort of thing why do we not reserve force enough to keep our engagements and carry out our promises? So we might draw a lesson from that on both sides. This is preparatory to making one or two announcements of necessary changes. When a woman telegraphs to you that her trunk is at the station but she is too ill to come, you must realize that is one of the inevitables, one of the things that cannot be prevented; so this evening there will be two changes on the program. Miss Young has telegraphed she is not able to be present and Mrs. Hascall is ill; but you will be pleased to know the vacancies have been provided for in a very satisfactory way, and Mrs. Melville and Mr. Kline will take part in the exercises. (Applause.)

I want to call your attention to the section work that takes place at nine o'clock on every day except Friday. You are asking for practical work. Here is a chance for it, and do not let your late breakfast cause you to slight this section work. It is most interesting and is simple and informal. You will all have a chance to profit by it.

There may be a vacancy during the week which will give us a chance for a discussion from the floor, a sort of symposium that I had at first given on the program but omitted it. This subject was suggested: "How most rapidly to prepare pupils for artistic interpretation?" This covers a great deal. If there is a vacancy and it is the wish of the convention, there will be such a discussion. So you may be preparing your thoughts and minds. One more thing which is in the line of what our President has said. If we could have the state organization he has spoken of it would be of great advantage to the chairman of the Literary Committee. Those are exactly the things I have been trying to find out all the year and have written and written to ascertain in a sort of vague and general way.

I want to call attention to a little slip that is issued this year for active members only. In order to assist the Literary Committee for next year, please fill out these slips and send to the Secretary at once, and do not omit to sign them. It is asking that you suggest: "I would like to have the following subjects treated." "I would suggest

the following names of persons to participate." "For the evening programs I would suggest the following names of readers." And general suggestions and remarks.

All of which is respectfully submitted. (Applause.)

The report was approved.

PRESIDENT WILLIAMS: Will the chairman of the Extension Committee please come forward and give us a summary of the year's work?

MR. KLINE:

*Mr. President:* The chairman of the Extension Committee has the pleasure of reporting a good deal of work done. He wished to start out first by saying that the committee could have done a good deal more work had there been a little greater and a little more rapid co-operation on the part of the members of the Association. I feel, however, that the chairman of this committee has been a little more successful than the chairman of one of the committees of the I. L. A. I understand he sent out some 300 requests to the members of that association and received but one reply. I sent out a blank form such as the President suggested in his address, modeling it after the form he sent me, asking the members to submit to the committee names of people who ought to be interested in the Association. Six weeks after that I had received some eighteen replies. Some replies had one name on them, some two, and one or two lists were filled. There was room for about twenty names. I immediately sent out a second call, a personal letter urging strongly that these forms be filled out, and sent a second form. I received seventeen replies, giving a total of about thirty-five. Some blanks had no names upon them, the member saying he had no one in mind that would be interested in the work. Upon receiving from the President the circular, such as he suggests being made out, I made up an extension circular and sent it to him for his approval. For some reason it was several weeks before I received a reply, and the matter was then already in print and it was practically impossible to make further changes. However, I have felt that the extension circular itself was not sufficient, and I had a typewritten letter so printed by a new machine that very few would know but what it was written indi-



vidually by the chairman of the committee. I have felt, after consulting several men in Chicago who have done a great deal of circularizing business, that the one cent postage idea had gone out of use, and it was practically throwing your postage and printing away and not getting into vital touch with those you want to reach, and so I put these two circulars together and sent them under two-cent postage. Then later, besides writing a good many personal letters —(I hope to get time to count up how many personal letters I did write)—I sent a third communication under two-cent postage, a typewritten letter, which I personally signed. The names I have received I have undertaken to classify according to states in the manner of the card index system. They have not all been so classified yet; but the extension circular and matter was sent to all of them. The task is a great one, and in a great many instances these forms contain repetitions. I mean in some cases different people have sent me the same name, and that meant a re-examination of my list to find out whether I had the name or not. And this indexing is a large task in itself, but I shall be able to finish it up very soon and it will be very valuable; and I have indicated on each card the date and the nature of the material that has been sent to the individual. So that myself or any succeeding extension committeeman may know what has gone to the individual in the past.

I want to make a plea here for a greater and more rapid co-operation of the members of this Association. I have been unfortunate this year in being extremely busy, and the fact that I could not get some things started as early as I had wished has made it impossible for me in the latter part of the year to do the work as I wished to. I have been teaching five nights out of the week from the first of October to the first of May, besides teaching practically all the morning and working in the afternoon, so that it has been very difficult for me to get material out as I had planned. It has been nobody's fault, but another year I think I should begin my work the first of September if I had it to do, and then I would know things would move along properly. This represents pretty fairly the work the Extension Committee has done. I suppose I have six or seven hundred names on my extension list. (Applause.)

MR. SILVERNAIL: I move this report be accepted and

placed on file. There ought to be one addition to it, however. I held the chairmanship of the Committee of Credentials three years before Mr. Kline took it, and never during that time was there such a satisfactory and encouraging showing in regard to new members. If you will notice as you go out of the door, there are about a yard of new names posted that have made application for membership in our Association. I do not think that has occurred before in the history of this organization. That ought to be added to Mr. Kline's report. It is partly due to Mrs. Irving and the local workers here, but it is exceedingly gratifying that so many are joining.

MR. KLINE: I do not think the Extension Committee is to have the credit for much of that work. Mrs. Irving is personally responsible for practically all of the associate names. I want to add one word, that I think the President has hit on the most vital need of extension work, that of rapidly following up work that has been started, by frequent communication thereafter, and in the further report that I shall wish to submit to the Board of Directors I wish to outline some further suggestions to get the best results in our extension work. The continual following up of this work is what we shall need; and I have quite a number of letters and replies which are exceedingly promising if they are properly followed the next year. It will take about four years to get this extension work started as it ought to be started. In the school I represent I have been surprised to find how long after correspondence began with a student did the student finally come to the school.

Mr. Silvernail's motion was seconded.

The President put the question on the motion and the motion was carried.

MRS. IRVING: I simply want to disabuse the minds of the Association of the thought that the work has been done by Mrs. Irving. Put it Mrs. Irving and the Toledo School of Elocutionists, and then you will have it about right. I want to add that I believe it is the personal touch that brings members into this Association. It is the everlasting keeping at them and never letting them think for a moment that they ought not to belong, but that they should belong and should be at every convention. (Applause.)

Mr. Trueblood presented the following report of the committee in charge of annual reports.

June 24, 1907.

*To the National Speech Arts Association:*

I have the honor to report the condition of the Annual Reports and the sales as follows:

Date.	Place.	No. Printed.	On Hand.
1892	New York.....	700	436
1893	Chicago .....	1,000	449
1894	Philadelphia .....	300	18
1895	Boston .....	400	143
1896	Detroit .....	400	136
1897	New York.....	500	83
1898	Cincinnati .....	500	158
1899	Chautauqua .....	400	169
1900	St. Louis.....	320	94
1901	Buffalo .....	403	205
1902	Chicago .....	341	112
1903	Denver .....	341	50
1904	New York.....	325	68
1905	Washington .....	350	55
1906	Chautauqua .....	348	130

#### SALES OF REPORTS.

1892	1	@ \$1.00.....	\$1 00
1893	1	" " .....	1 00
1894	1	" " .....	1 00
1895	1	" " .....	1 00
1896	1	" " .....	1 00
1897	1	" " .....	1 00
1898	1	" " .....	1 00
1899	2	" " .....	2 00
1900	2	" " .....	2 00
1901	2	" " .....	2 00
1902	3	" " .....	3 00
1903	3	" " .....	3 00
1904	3	" " .....	3 00
1905	4	" " .....	4 00
1906	5	" " .....	5 00

Respectfully submitted,  
 THOMAS C. TRUEBLOOD,  
 Custodian of Reports.

\$31 00

MR. TRUEBLOOD:

*Mr. President:* I have some suggestions in regard to the disposition of reports, which I should like to present to the convention, and at the conclusion of this I should like to move that a committee of three be appointed to determine what shall be done with the reports. They are doing no good in my basement. They ought to be in the libraries of our teachers of oratory or in the public libraries. The lowest number we have on hand for any one year is 18. That should not be taken as the proper number of sets that should be reserved for ourselves. I should take the second lowest number, 50. We should reserve 50 sets and dispose of all the rest in some way. The manner in which that should be done would be best left to a committee, and I therefore move that a committee of three be appointed by the President to devise the best means of disposing of all but 50 sets of the annual reports.

The motion was carried, and on motion of Mr. Fulton the committee was instructed to report to the Board of Directors.

Mr. Trueblood presented a letter of greeting from Oxford, England.

On motion the meeting adjourned.



## PROCEEDINGS, TUESDAY MORNING, JUNE 25

### SECTION II. INTERPRETATION.

President Williams called the meeting to order at nine o'clock, and introduced Mr. Rummell, who took the chair in charge of SECTION II. INTERPRETATION.

MR. RUMMELL: We discuss this morning a few points in effective impersonation. We wish if possible to get down to fundamental principles, and I have therefore made the first question: "By what fundamental principles ought the impersonator to be governed in making his transitions from one character to another?" Then I have followed that question with another: "How, for example, ought he to suggest the relative positions and distances of the different characters in a scene?"

The impersonator, of course, is hampered by a great many limitations. Being but one individual, he has to suggest many, and the many whom he suggests move about and change their positions, and their relations one to another. It is the impersonator's task to keep clear in the mind of the audience the grouping and the situation at all points. Impersonators frequently fail in that particular. When they have finished a scene you have a very vague, hazy idea of what has gone on. If we can find some fundamental principle that will help us to keep the situation intelligible at all points it will be worth while to discuss the matter. The matter is open for discussion.

MR. NEWENS:

*Mr. Chairman, Ladies and Gentlemen:* In the first place the fundamental principle involved in all public work is negatively this: Anything which attracts attention to itself, away from the idea of the thought, the sentiment, the emotion or the character, anything which attracts attention to itself and away from that principle thing which is to be presented, is detrimental to the work which the speaker is attempting to do. To enlarge upon the principle a little we might illustrate this by saying that if

one's awkward movements attract attention to themselves, or if one's overnice movements attract attention to themselves, and away from the fundamental passion, emotion or character, whatever is foremost to be presented to the audience, they are detrimental. If one's facial expression attracts attention to itself, and away from the idea in hand, the character, the emotion or the thought, that is detrimental; and so negatively we may say that anything which attracts attention to itself and away from the primary object of the address, is detrimental.

You can formulate very readily the positive side of that. So in answering the first question I would take that as my starting point, and say that positions are more or less relative. A tall man or woman in speaking to a short man or woman has a difficulty to overcome which the average-sized individual would not have. If I were talking to a short individual, I being six feet tall, and he close at hand, I would probably have to look down upon him at an angle of 45 degrees for a personal conversation. If I were to talk to an individual six feet and four inches in height, I would have to look at him at another angle which would throw him further away. I look at a dog upon the floor six feet away, and the further away he gets the higher my eyes are directed, the greater the angle becomes, until when he gets down the street a block or two, I am looking above the horizon line, and as he approaches me I look at him at another angle in the opposite direction. So positions are more or less relative, but to suggest that position, the angle, probably, at which one looks at the person speaking will suggest the distance. I speak to a character here and you know perfectly well that I am speaking to one who is close at hand, helping that out, partly, by the position of the hand, the direction, the gesticulation which refers to him, the gesture of reference; and if he go farther away, that hand will be located farther from the body until he gets in the extreme distance, and then the hand is at the extreme position from the body in referring to him, and the relative positions are suggested for the most part by the angle at which one looks at the character or refers to the character.

To come back to my principle again, if I am speaking to an individual as in a conversation here and I refer to

him out yonder, I have spoiled the object of my conversation. I have put him farther away from me. I have attracted attention to the fact that he is a long distance away when he ought to be close at hand. So that anything which detracts from that character or that project or purpose or fundamental idea which is to be foremost, is detrimental. Distance is for the most part presented by angles of observation and angles of reference, high or low.

MR. BABBITT: We must bear in mind the axiom, that we can be in only one place at one and the same time. The impersonator, in suggesting many characters, should keep his pose and not attempt to move about too much, but should suggest the characters from the action of the body from the waist line up, and keep a firm position from the hips down in normal characters.

In regard to suggesting crossing, while I would not say that I would never cross or that no one should ever suggest a crossing of individuals in impersonation, I do not think that I, myself, would do it. I prefer to keep the characters in the place in which I first put them before my audience. For instance, if I put Brutus center and Caesar to the left and Cassius to the right, I would endeavor to hold those positions throughout the recital of the play. If when Cassius entreats a word with Brutus apart from the other conspirators he says, "May I entreat a word with you," that might be suggested by a step forward, suggesting that the others are in the background; or it might be done by Cassius simply speaking to Brutus and asking to have a word with him, and it would be understood pretty clearly by the audience that the others had retired to the back end of the stage or a few feet away, in the street scene.

MR. RUMMELL: The fundamental principle has been touched upon. The secret of it all is visualization. If you visualize your characters and call for them, you will not put them too far off or too close to you. Impersonators often do things too mechanically. I will have Caesar there, Brutus there, Cassius somewhere else, and then they attend to those directions but do not make a point of seeing the individual to whom they are supposed to be talking. Of course you can not get your entire consciousness filled with the appearance of the individual. A part

of your attention, perhaps the greater part, must be given to the thought you are expressing as that character. Nevertheless the fundamental principle here is visualization, seeing the character when you begin to speak to him at least. We have left out the vocal part. You can suggest very easily by the tone of your voice whether the person to whom you are speaking is near or distant. Perhaps that is the thing impersonators do not do as often as they might. Assume that Cassius and his conspirators come into the garden and Cassius says to Brutus, "I think we are too free upon your rest." Brutus replies, "I have been up this hour and awake all night." I can assume, for illustration, that the next speech of Brutus, the next line, at least, is given more intimately, as if it were more confidential, as if the speech were for Cassius only, or primarily to him. That would show that Brutus had gone closer to Cassius. You must have felt that. Then there are other situations. Mr. Babbitt says, he would let the impersonation be from the waist line up. That is very good. I have no fault to find with one who impersonates that way, but some of us prefer to impersonate with the entire body. I do myself. For that reason I make changes in the position of my feet. I don't make many movements. I do not walk long distances back and forth. I have seen that done to such an extent that it became positively bewildering and annoying; there was so much walking back and forth that you were conscious of that one thing only. I have seen pretty clever people decide to have Smith there and Jones there and somebody else there, and then when Smith spoke they would go over to Smith's place over here, and when Jones got to talking they would come over here. There is a fundamental principle violated by doing that. For example, Smith speaks here, and the speaker goes over here, that makes Smith do the walking. It is not an uncommon thing to see an actor, after delivering himself of a very vigorous speech, take the stage, to use a technical phrase, to relieve his feelings or balance up things. That is the same thing the impersonator suggests when after having made his speech he makes a long move to get over to somebody else's place. It is another thing when a number of people are talking. They do not stay always in the same place unless the



action is exceedingly formal. In a great scene, for example, each individual has his proper position. If he is a very subordinate person he will stand at some distance, perhaps, from the throne, or if he is the immediate servant of the King or Queen he may be very near and may have to hold his place until dismissed or called in or something of that kind. But in ordinary situations in life we do not hold position all through the entire conversation. It is false to nature if you insist upon keeping your Orlando and your Rosalind always in a certain place. They don't stay there. They couldn't. If, for example, they are in conflict with each other there will be a tendency for them to move apart, or if one is pleading with the other that one reaches out to and constantly goes up to the one with whom he pleads, and then the one who is being pleaded with, if he is not responsive, will change his position entirely. It is a fundamental principle of such action that when one character crosses the other goes the other way. It is true to nature to do that, only it is modified and conventionalized for the sake of the art. We are impelled to do the thing we see other people do. If I take out my watch to see what time it is somebody else does the same thing, and if I laugh the other person who is talking with me will laugh. There, the law of suggestion applies. The impersonator, if he is artist enough, will be able to suggest some of those things, but if he is not he will let those things alone.

Here is a situation. What would you do if you had four people sitting at a table, conversing, playing cards. How would you arrange it to make it perfectly clear at all times who it is that speaks? We have a situation of that kind in *Nicholas Nickleby*, which describes the Squeers tea-party. We have four characters playing cards. When I read that scene I place Miss Squeers here at the right, and John Browdie, (who is obliged to be her partner because, as you remember, *Nicholas Nickleby* has seized the counters of Miss Price) I put here and Miss Price there with her back to the audience, and then I have *Nicholas Nickleby* facing the audience. Now Miss Price has to speak. What am I going to do? I can not turn my back to the audience. It is very easy to keep it clear, of course, because the characters are so strongly differen-

tiated. Miss Squeers has her defective right eye and her very harsh voice. John Browdie is a big fellow with a Yorkshire accent. Miss Price is young, sprightly and vivacious, and Nicholas Nickleby is what on the stage we would call a "straight" character. Now, the voices themselves will keep the characters clear, and Dickens is always very painstaking about saying who said this and who said that. Readers as a rule cut out much of what Dickens puts into his dialogue. Well, my method is this: I have these people here, and when Miss Price speaks I look straight front, and then Nicholas Nickleby in talking to her does the same thing. I might make some slight shifting from right to left, just a little. "I never had such luck, really, it is all along of you, Mr. Nickleby. I think I should like to have you as a partner always." "I wish you would." Now you can keep those characters clear. Miss Squeers says, "It would be a pity to interrupt, wouldn't it, Mr. Browdie?" That is a simple situation, there. The point to bring out is this;—sometimes you have to violate nature. And in this case you have to put one character in the scene with her back to the audience. How suggest without confusion the change of positions of different characters, as when one at the end of his speech moves away from the one just addressed, or when one is obliged to cross another or several others?

Mr. Babbitt says he does not suggest crossing. Sometimes I do, and I think I succeed. I think I do; I may be mistaken, of course.

Will Mr. Geo. C. Williams give us some ideas on this particular subject?

MR. GEO. C. WILLIAMS: I am sure that I have no special ideas that have not already been mentioned. The chairman has struck the keynote of the whole matter in "visualization." If any or all of us will keep the picture clear before our minds, a picture of which we are a part when we take a character, as though they were real characters, I do not think there will be the slightest question in our mind as to which way we turn no matter how many times we cross, because those matters are not vaguely before us, but are in reality before us for the time being. If I cross Mr. Jones to the right, if I speak to him I never think of turning to the right, I immediately turn

back to the left. I accost him as if he were really there. If we will keep that picture so real in our mind and become part of it, we will give it so that the audience will see it. I agree with Mr. Babbitt that it is poor policy to cross unless absolutely necessary. Continually moving back and forth on the stage gives a restless effect and a very unpleasant one, besides confusing the audience, but there are occasions when it is necessary to cross. I can imagine, for instance, in the Merchant of Venice, where Shylock would have to cross in getting away from other characters with whom he is discoursing, for his soliloquies. If he crossed to one side for his soliloquy there would be no question as to which way he would turn when he again addresses those characters. The whole thing is in keeping this scene so clearly before you, and so becoming part and parcel of it, that there will be no question in your mind, and as a result no question in the mind of the audience. Then these other more or less mechanical devices, which are really not so, will come easily and naturally. As to addressing and looking at various characters, you will look at them in such a way that your very glance will distinguish how far they are away. If you are addressing a character close at hand and the emotion demands a withdrawal from your position, you will naturally withdraw a few steps, indicating that there is a wider gap between the two. The whole thing depends upon the one principle which has already been stated by Mr. Rummell.

MR. RUMMELL: I see no reason why the impersonator should not take advantage of the fact that he is able to throw in an occasional remark to explain things. He may do something of what the novelist does. For example, in that scene in the second act of Hamlet in which Polonius has just told the King and Queen what is the cause of Hamlet's lunacy, Hamlet is seen to approach and Polonius urges the King and Queen to hurry out of the room. It suits my purpose to have Hamlet come on from the left, and yet I have Polonius to the left of the King and Queen, and I get the King and Queen off to the right and then, of course, Polonius is to the right of Hamlet. I have a reason for wishing to keep Hamlet to the right of Polonius, so I make a little remark, something like this, that Hamlet is so absorbed

in his book that he passes the old man without seeing him.

It is foolish to insist on giving simply the words of the characters and running the risk of making things obscure when a little phrase of that kind thrown in will help much to make the situation clear.

To come back a moment to the question of distances; take the scene in *Macbeth*, the banquet scene in which Lady Macbeth is urging the guests to keep their seats, and then goes up to Macbeth and asks him, "Are you a man?" There the voice will show that in the first place she is talking to someone at a distance, and then, "Are you a man," she is speaking intimately, taking hold of his hand.

MR. BABBITT: May I ask if the chairman would give that word of explanation in the *Hamlet* scene?

MR. RUMMELL: Yes.

MR. BABBITT: Otherwise you would disturb the atmosphere, the relation between the audience and the speaker.

MR. RUMMELL: Yes, I believe that is right. Take *Romeo and Juliet* in that beautiful scene in which Capulet has threatened to thrust his daughter out of the house; he ends up with a very dramatic speech and then strides out of the room. Having finished his words I say, "And he strides out of the room." I give it in the spirit of the speech, though, of course, not approving this method. I give it epically rather than dramatically. And then Lady Capulet, "Do as thou wilt, for I have done with thee." And she sweeps out of the room. I show you my feeling in the matter, not approving of her actions. It makes it epic rather than dramatic for the time being. I give you the feeling that you, yourself, should have, that we all ought to have in regard to the action of old Capulet and Lady Capulet, and give it without tone color at all. It will, of course, have jarred.

The third question: "When an interpreter's method is to impersonate with the entire body, what ought he to do in a rapid, exciting passage consisting of short speeches? Can he, or can he not, now and then, with consistency, utter a brief speech with the impersonation in the upper part of the body only, in order to avoid too many marked changes in the position of the legs and feet?"

MR. NEWENS: Mr. Chairman, when that is the



speaker's method it seems to be the condition described. It is best for him to change his method. When once the principle is violated, you are attracting attention to the position of the legs and feet. If his method be to impersonate with the entire body and such a situation as is described is before him, there is only one thing for him to do, and that is to change the method.

MR. RUMMELL: Does Mr. Newens mean "change his method" entirely or on that occasion?

MR. NEWENS: On that occasion.

MR. RUMMELL: I should say that without absolutely changing the method he might in a degree modify it. He might take a compromise attitude.

MRS. WILLIAMS: There was one point brought up by Mr. Williams that I did not agree with. He said if we had the characters and situation clearly in our own minds, we will then make our audiences see those characters. That does not always follow. We may have a very clear conception of every character on the platform and yet fail to make our audience see all the different moves of the character. If they are complicated the audiences will not see them.

MR. GEO. C. WILLIAMS: The last speaker did not quite complete my statement. I said if we had them quite clear in our mind and took the part. Not merely saw the picture, but took the character so clearly, then we would make the picture clear to the audience. Not merely that we see it. I agree with Mrs. Williams there thoroughly. If we not only see it but take the part of the character as the character would if he were in reality there I think there would be no trouble.

MRS. WILLIAMS: There must still be the question of degree in that.

MR. RUMMELL: Yes, Mrs. Williams has hit on a very important point. I will confess in my own experience I have confused audiences as to what I meant to do even where I had a clear idea of what each character was. The reason was, I acted with too much haste. I have learned to be more deliberate. I took up each character too quickly and the audience could not think so fast. It is not quite enough then simply to see your

characters and act them, but you must always have something else.

Mrs. McCoy: Mr. Chairman, on that last point mentioned about speed I have been thinking just the other way, and along the line that the whole art of impersonation is based upon the law of suggestion. If we do something to suggest, the audience will see it and they will do the rest. They make the whole picture in their mind. It is easy enough to hold the character while we are just having one character to deal with. The place where we lose out is in the transition, generally between one character and taking up the next. The law of the human mind is such that you must keep the attention of the audience so engrossed upon the subject that they have not time to think about you or what you are doing, or anything else. And so I believe in lightning changes of thought between characters. That does not necessarily mean that you must *do* something right away, but you must *think* something right away, different. Think the other character; and whenever it is possible you must speak for the other character if the situation will warrant it. It is this time that is given to think so that the mind of the listener can go back and think of the person who is doing it that breaks the illusion. It is a sort of hypnotism that we exercise. As we are observing conversation between people in real life they nearly always break in on each other's sentences. There is scarcely ever time for one to finish a sentence before the other breaks in. We had a magnificent example of that last evening in the work of Mrs. Melville. There were times when there were pauses in the pantomimic work, but you could see what she was thinking. The emotional character was there, and quite often the other character broke in instantly before there was any time to think back to Mrs. Melville. So I would say that I believe in lightning changes rather than taking too much time between the characters. (Applause.)

MR. SILVERNAIL: One thought we should not overlook in all this matter of expression and action; the law works just as it does in connection with utterance with the lips. The time element has been entirely ignored here. What Mrs. McCoy has just said is quite true. It

is not necessary to pause long. It is necessary to make the change yourself before you make it audible. It would be an admirable thing to adopt this principle. If you take a position take it quickly, and show that you are the other person. The position of your feet or your torso, the head or the eye or whatever it may be, so that the audience anticipates; you, yourself, anticipate the very spirit of what you are about to project. The thought plus the emotion equals the meaning, one of our members has said, and of course you know the subject matter consists not only of the mental content, the emotional content, but also the association of ideas. A pause long enough, a change quick enough so that the audience are able to project the picture themselves, so that they hear the man speak what they think he is going to speak. The great actor is the one who makes us do all the work. What does the audience do? They are seeing the thing that is going to happen, if it can be suggested by a change of look or a change of voice, but it must be all fixed on the pause, whether it is long or short,—enough so there has been a complete transition. Mrs. McCoy has made that point admirably; but there is the place to do your work, while you have your mouth shut and are keeping the mind of the audience open.

Mrs. McCoy: I agree with Mr. Silvernail about the pause, only the pause must always be full of something.

Mr. Rummell: We have begun to discuss the fourth question before we have reached it; the question is this:

"As the pantomimic expression naturally precedes the vocal, ought not the impersonator always to reveal pantomimically the mental and emotional state of a character before giving his speech? If not, why not? Or if not always, then when, and when not?"

There is this very great danger, that we think that in real life people interrupt each other instantly, that one ceases to speak and the next one begins, and we wish to do the same thing with our impersonations perhaps, and then no matter how clearly we have the situation in mind, or how fully we enter into the character there is considerable danger, as I know from experience,—especially when the scene contains many characters and when there are many of them quite normal types,—that you may

confuse your audience. They will not know to whom you are speaking, or to whom you are supposed to be speaking. It is not true to nature always for people to interrupt in that manner. Again, bear this point in mind. You are impersonating, you must be the character before you speak; otherwise there is no one there to speak. To begin at once and speak dramatically before you have shown that you are moved with emotion is almost farcical. It is certainly contrary to nature. And even if you have to do something that would not quite appear in nature, you could perhaps keep the character waiting a moment before speaking. First of all show us the character. You fill in the time, of course, with something; always expressing something. But the danger is that you rush along with the words. That is my experience. I have had to outgrow that danger myself, and I have seen it in other people.

Let us bring up this point in the matter of revealing pantomimically the mental or emotional state of a character. Here we have a situation and two or three characters speaking to each other. As the dialogue proceeds these characters develop, they change, they grow. They are not the same at the end of five minutes as when the scene began. That growth must be made apparent. Of course the growth is due to what each one says to the other in turn. I do not want to fill in all the time, myself, but I can not so easily illustrate what I am talking as I can when I am on the platform and in an entirely artistic mood. Take the situation in Julius Caesar again, in the first act in which for the second time Caesar and his train have moved way across the scene. You know Brutus plucks Casca by the sleeve, and Casca, when the procession has moved by, stops with Brutus and Cassius, and says to Brutus, "You pulled me by the cloak, would you speak with me?" Before giving Casca's speech I try to suggest pantomimically something of his bluntness and surliness. What about Brutus? Shall I have him speak immediately, "Aye, Casca." (Mr. Rummell continues the recitation.)

Each time there can be in the interval something of the changed feeling in the character who speaks, showing how his feeling grows more intense or weaker,



how it is changing. Those pauses must not always be of the same length, otherwise you will begin to be conscious of measuring. That is a bad thing when you begin to measure in art. One thing painters and draughtsmen try to avoid is having equal distances between objects. The moment things are equidistant you begin to measure, and that destroys the art feeling. So in these pauses you have to study how much time it will take this character or how much does he wish to bring out here. You may have a very long pause. Sometimes the pause may be very brief.

II. "When one is impersonating a character who is relating to another character a dramatic incident in which he (the character impersonated) and a third person whose speeches he quotes are the actors, ought the character impersonated to be made to impersonate the one he quotes?"

I will put that more concretely. Suppose I am Smith and I am telling Jones what I (Smith) and Brown are doing. Brown says so and so. Shall I have Smith impersonate Brown when I am talking to Jones? That is the question for discussion.

Mrs. McCoy: This is a matter I am particularly interested in because I have been greatly puzzled about it myself. I had wanted to have the criticism of the convention upon a scene of mine that caused me a great deal of trouble when I was working it up, and last night I had the privilege of observing that same situation upon the platform in the delightful work of Mr. Kline, and so I had a chance from the audience's point of view to have my own opinion upon what I would have thought of doing myself in the other scene. It is very interesting to me to get the opinion of the convention on this point, if Mr. Kline will excuse my using him as an example.

MR. KLINE: May I ask Mrs. McCoy to allow me to explain my position, because I believe it will make the discussion a little more intelligent. I am very glad Mrs. McCoy has brought it up, because I have been greatly puzzled in reference to it, and I finally have come to this conclusion. We are either actors or narrators, as public readers. In my selection of last night—"How Gavin Birse put it to Mag Lownie," Barrie.]—I must be actor when I am relating

what the old gentleman was saying in regard to the love scene. He introduced his own narration of that scene. I am actor there in acting his narration. He introduces some of the exact speeches which the two characters use. I must keep clearly in mind my audience, and not only the old gentleman, but two other characters. The question is whether we can draw a hard line of art, or a hard rule and say in this situation you would or would not do a certain thing. That is one trouble with our profession. It is one of the points of mistake in our criticism. What would be the thing generally done is not always the thing to be done in every case. Whether the old gentleman impersonates the two characters will largely depend upon his natural inclination and ability. A great many who have definite and strong inclination to impersonate have a fair amount of ability to carry that out. I have tried it both ways and have come personally at the present time to the position of impersonating pretty fully, as I believe it is more effective with the audience. Taking that very scene, I have studied it out and worked it out both ways with different audiences. That is why I wanted to give my reason for doing it as I did last night. I believe it is true to nature. I do not say everybody would so present those characters, but inasmuch as I am in a peculiar situation I think I can do it that way, and make it more effective with the audience.

MRS. MCCOY: I was listening last evening in order to note what impression was made upon my own mind in that scene, whether it makes it clearer and more true to life if we are telling a person something that happened to nearly always look at him, but we do not act it out as we would on the stage. That is what I thought confusing in the scene I spoke of. I always had a tendency or desire to act it out. If it was very dramatic we naturally would take the other character, and yet I never felt quite right. I was always rather uncomfortable about it. Last night I came to the conclusion that the other would be the better method. We can impersonate, but keep talking to Babbie all the time instead of leaving her.

MR. RUMMELL: May I put Mrs. McCoy's thought this way? She means the impersonation should be there,

but it should not be purely a pantomimic impersonation?

Mrs. McCoy: That is it.

Mr. Rummell: The speaker should keep in mind the person to whom he is speaking. We ignore audiences and give our attention to the character, generally, whereas in this case he must bear in mind the character he is impersonating.

Mrs. McCoy: One of the characters Mr. Kline impersonated impersonated two others, so I thought he might suggest it, as you would say it, as he naturally would, and yet talk to Babbie all the time instead of acting it out as if it were a pure impersonation.

Mr. Kline: You have only your audience of one there.

Mrs. McCoy: Yes, or if you talk to the audience for the person, still you are talking to Babbie. You must not ignore that.

Mr. Rummell: There is a great difference in people. Mr. Kline has touched upon a vital point there. Some people have a gift of impersonating, and instinctively impersonate. My mother is that kind. Invariably she impersonates unless what she is telling is of a nature that would forbid it. The most gifted mimic or impersonator would in certain situations, if he were a person of delicacy, feel that to impersonate was almost sacrilege. He could not do it. He would simply give the words, but give them with a kind of universal feeling, the feeling that we would all have, rather than to indicate anything of the peculiarity of the person who uttered the words.

We must be very careful in our work not to try to make the situations fit into certain pigeon holes or certain sections or classes. We must decide each case on its own merits, and once in a while you come across a situation that is so unique that you have to use your best judgment as to how to handle it. It may be something quite unlike what you ordinarily see done. In real life people in quoting one another's speeches will commonly impersonate or give the accent of the person and the voice, and something of the manner, and yet will not keep the situation clear as we do when we are reciting a scene to an audience. A more highly cultivated person, I suppose, will leave out those common expressions, "says he" and "says

she" and "he says" and "she says" and approximate more nearly what we do. There comes up the question of the type of the character, one of the things Mr. Kline, in a way, touched upon.

MR. HUMPHREY: I have been appalled many times seeing the reader's impersonation presented in the character impersonated. The thing that the reader will do is largely temperamental, and the thing that the person making the character will do will be largely temperamental. That being the case let it be the suggesting by a suggestive character. It really comes to being a little more rarified art in the final impersonation.

MR. RUMMELL: That is a very good point, the only difficulty is what is suggestion and what is doing the thing itself. It is a little hard to draw the line. We say: "Ought we to impersonate?" and "Ought we to suggest?" and what do we mean by these two terms? After all, impersonation is suggestion. Mr. Humphrey has hit upon a pretty fine principle. Every unnecessary movement makes an interpretation just so much more physical in character, just so much less spiritual. We should try to reveal the spirit of the thing, if possible, and not make the audience conscious of the body that is doing it. If I can get a full effect with a single look, or a slight movement of the head it is better to do that than to make a complete change in the bodily attitude, and the less you do, provided you do it all, the better. Mr. Kline last night gave Little Boy Blue. There is a question there in regard to giving the little boy's manner.

MR. KLINE: There is a principle at this point that ought to be brought out. In the poem, the words attributed to the child are not put in quotation marks. Therefore they must be given purely as narration. Whenever we have the exact speech and the author puts it in quotation marks we have no choice. We must give it in character. I have been interested in studying this matter of suggestion and realization in character interpretation. I was listening at one time to a lecture by a lady who has had a most marvelous opportunity of studying all the vocal arts in connection with operatic art, who goes to the Institute in Chicago, although she is not a painter, and gives lectures upon this line to art students. She made



the statement, that as we become more quiet and refined in nature there is less of a tendency to be realistic in our vocal interpretation. (Applause.) The lady stood there in the most delightful manner. You had no difficulty in catching her point. She made herself very clear; not only that, but expressionally very effective. But when that same lady got into a later part of her address, where there was a great deal more of the dramatic expression, I noticed that she was making gestures as fully as any one else would. I have noticed people on the floor of this convention who have gotten up and pleaded for that principle that the more culture and refinement the less of physical expression, and yet when those same people are thoroughly in earnest I find them yielding to the inborn and inherent impulse within every one of us, to express, dramatically and physically, what we feel intellectually and emotionally.

MISS MITCHELL: I would like to ask if it would make any difference whether it were a dramatic reading, a heavy reading, or one of a light nature that one was rendering.

MR. RUMMELL: I should say it would.

MISS MITCHELL: It seems to me it would. In a heavy reading you would naturally bring out your strong points and talk them to right or left, whereas if it were a light selection you would naturally and very quickly make your change and still keep an eye on the audience.

MR. SILVERNAIL: What gives rise to the question except that we have seen it done both ways, and seen it done so abominably that it was a travesty on nature? It all comes to this, "The tools to him who can use them." Here is a man who temperamentally is inclined to "act out" everything. He is a great mimic. Hon. Chauncey M. Depew was once making a political speech, and at one point he made a statement. An Irishman sung out in the gallery, "In your moind." Mr. Depew looked back at him, "Do ye moind that, now?" I am perhaps giving an illustration of representing two different men in this narration. I say, I heard Mr. Depew give a political speech, and I heard an Irishman in the gallery sing out "In your moind." How could I suggest the Irishman without giving that twirl to my voice, and suggesting the Irish brogue? If I could catch his exact tone and suggest that,

why not use that tone of voice as well as his words? If I had seen him make a gesture, why wouldn't I make a gesture? If I had seen Mr. Depew make a gesture as well as to assume an imitation of his voice and the Irish brogue, "Do ye moind that, now?" why should I not imitate Mr. Depew's gesture? If you use a third person's words, if you can reproduce his tone and the exact look and act, why not do it? In telling a story we are constantly doing it.

MR. RUMMELL: I am inclined to disagree with Mr. Kline about quotation marks. We sometimes are inclined to impersonate indirectly. (Mr. Rummell gave an illustration from Little Boy Blue.)

MR. NEWENS: It occurs to me that both the chairman and Mr. Silvernail are off the subject, because it is the third person we are talking about trying to imitate another person. The chairman announced his subject clearly. When one person is impersonating shall he impersonate a third person. Now, the chairman comes about and says he may if he can do it. Of course if he is an impersonator he can do it, but ought he to do it? He should not do it by any maner of means, because he has established himself as a character, and it is that second character that is expressing the words of a third character, or another one, and he must present himself as a character and not interrupt the idea that he is that character. In "Little Boy Blue" there is no person speaking Little Boy Blue, no particular character. I can do it or you can do it, or anybody else can do it.

At this point President Williams took the chair for the Session of the Main Body of the Convention.

## SESSION OF THE MAIN BODY

PRESIDENT WILLIAMS: The terms of office of seven of the twenty-one directors and the five officers of this Association expire with the close of each annual convention. It will be necessary, therefore, to elect twelve persons on Friday noon to fill these vacancies. This morning at about 11:30, owing to a break in the program, we shall take the time to elect a nominating committee to consider the conditions and requirements of the offices to be filled, and the officers available to fill them. This committee will report on Friday the result of their deliberations. They will at that time present the names of twelve persons who they think, after deliberate consideration, will serve the best interests of the Association. So at about half past eleven o'clock you may be prepared to make nominations for this committee from among the active members and the five receiving the highest number of votes will be chosen.

We have purposely delayed the opening of the session of the main body this morning for reasons which will shortly be apparent. The chair will recognize Miss Wheeler.

MISS WHEELER:.

*Mr. President, Members of the Convention:* There are some things that are inevitable, and we are encountering them in the carrying out of this program. Fortunately, as was demonstrated last evening, we have such material here that a vacancy can always be filled, and it is of almost greater credit to an association like this to be able to present an impromptu program than to present a prepared one.

The changes that are made are unavoidable and such as could not be foreseen.

PRESIDENT WILLIAMS: In order to adhere as closely as possible to the outline prepared by the chairman of the Literary Committee it has been thought best to have a timekeeper, and the chair would appoint Mr. Chandler, of Pennsylvania, to act in that capacity.

It is now my pleasure to present Mrs. Bennett, of this city, who will give us an address on "English Speech for Every Day Use," after which Mr. Fulton will open the discussion.

## ENGLISH SPEECH FOR EVERY DAY USE.

MRS. ELLA FORD BENNETT.

The cry, "More and better English for everyday use," appeals to every one. The speech of even thoughtful persons of mature years is too often an unworthy, unrepresentative mixture of all sorts and conditions of vocal habits, whims and accidents. There are misuses of words current in entire circles of the best society. Fads flourish, words and phrases are borrowed from a popular actress or lecturer. The words that go through the columns of the cheap newspapers, the cheap books, and the cheap talk of a decade are easily collected, and used in everyday speech. There are "fascinating accents" that go over communities like the measles. The dropping of the final "ing," the mispronunciation of "e" and "i" before "r" are distinct fads in parts of the United States. Short "e" and long "o" undergo all sorts of violence at the hands of the faddist. One meets every day with men and women who butcher the "King's English" in a most atrocious manner. In the most cultured English speaking circles one meets with people that mispronounce at every breath. One cannot, without attracting attention, use seen for saw, or saw for seen, done for did, or put two negatives in a sentence; but one can misuse the auxiliary verbs continually, misuse the tenses, use adverbs where adjectives are required, use lay for lie, since for ago, without for unless, and so on and on, without attracting attention unless there chance to be a stickler for purity present. Every one of us today is employing expressions, which either outrage the rules of grammar or disregard the principles of analogy. These so-called corruptions are found everywhere in the vocabulary and in nearly all parts of speech. Many of these corruptions usage has made familiar and custom has made correct.

Vulgarities of enunciation are far more infectious than good speech. This is especially true with school children. Some leading character has marked mannerisms, or a quick ear for provincialisms, and forthwith they go through the school like mumps and measles. The excel-



lent models of the home speech, and the careful exclusion of all but the best from the home influences seem to go for nothing.

The fault most common, except the misuse of words, with the average speaker is extravagance. When one hears that Mrs. Brown's afternoon tea was a "ghastly failure" or that Mrs. Smith looked "fierce" in her new gown, or that Mrs. Jones' new hat was "perfectly elegant," then one feels regretfully that the resources of our language are being impoverished and its expressiveness impaired.

The danger point for many persons, however, is in the use of slang. There is the slang phrase "see you later," "ta, ta," "rubber," "sure," "I don't think," or "Nit," and a score of others heard in daily conversation.

So the public goes suffering on and the American speech grows less and less beautiful.

In daily conversation we use too many words to express a thought. Many of us are like the lawyer whose eloquence was of the spread-eagle sort. In addressing the jury at great length, he had occasion to say two and two make four. He said "If, by that particular arithmetical rule known as addition, we desired to arrive at the sum of two integers added to two integers, we should find—and I assert this boldly, sir, and without the fear of successful contradiction—we, I repeat, should find by the particular arithmetical formula before mentioned—and, sir, I hold myself perfectly responsible for the assertion I am about to make—that the sum of the two given integers added to the other two integers would be four."

Senator Knox used two hundred words to say that he would accept a presidential nomination. The simple word "yes" would have done fully as well.

A reporter wired the editor of a certain big daily: "Column story, shall I send?" The reply was brief and prompt, but to the enthusiastic reporter unsatisfactory, "Send six hundred words" was all it said. "Can't be told in less than twelve hundred," he wired back. Before long the reply came: "Story of creation of the world told in six hundred—try it."

"When you've got a thing to say,  
Say it—don't take half a day."

It may be regarded as one of the commendable peculiarities of the English language that, despite provincialisms, vulgarisms, neglected education, foreign accent, and the various corrupting influences to which it is subjected, it may be understood wherever it is heard. While the majority of people place no other value upon language than that of convenience, and are indifferent to any corruption, so long as they can simply understand and be understood, there is happily a better class, the æsthetic cultivation of which is such that those who belong to it are desirous of preserving the purity of our vernacular and are ashamed of all errors of speech in their daily conversation.

To speak like persons of intelligence is the goal that most of us set up as desirable.

The great difficulty with many is an inability to express what they know, think and feel. Is not this due to a common defect in all our teaching? As a rule, no subject that is taught today is so poorly and unintelligently taught as English, while none is actually so important as being the foundation and underpinning of every possible type of education. Is it not true that we generally neglect the whole field of expression as a department of education? And is it not further true that the great importance of English in our educational work is because it is the vehicle of ordinary expression?

This ignorance of English acts upon the general development of thought and understanding. Some people know so little of the mother tongue that they do not realize their own ignorance. They are capable of grasping thoughts that can be expressed in commonplace words, but it is hopeless to express new thoughts to them. The common man does not know that his limited vocabulary limits his thoughts. He knows that there are "long words," and "rare words" in the tongue, but he does not know that this implies the existence of definite meanings beyond his mental range. His poor collection of every day words, constitutes what he calls "plain English." A gap in a man's vocabulary is a hole and tatter in his mind. Accuracy and elegance in speaking English are marks of good breeding. We owe our mother tongue the duty of using it aright, and discovering in its rich vocabu-

lary whatever is best and noblest. Beautiful words should clothe beautiful thoughts—and in polite intercourse at home as well as abroad the language of ordinarily well informed persons should be gracious. In the speech, too, there is an unconscious revealing of the inner spirit; when we hear a man speak, we know instantly his nationality, from what country he has come, and from what section of the country. When you listen to a stranger talking, you say at once that he is from the south, or from New England or from the west. You know also whether he is an educated man or uneducated, whether he is gentle or rude. Wherever we go, no matter how unconscious we may be of it, those who see us, without any intention to be inquisitive, get fairly true impressions of us from our speech.

The highest note in all education is the expression of self, of what a man is. It is essential for this that a man have a mastery over his mother-tongue. His use of language should be a true expression of himself. A man who is gentle and kindly should know how to make his tongue utter the goodness of his heart. A man who lives in the sunshine of God's love should know how to speak a word in season, which will shed some of that sunshine in the path of others. Culture is revealed in daily speech. The conversation of people of culture fills us with admiration: they make the world larger and richer. We catch a glimpse of the world in their most common talk. They have the power of expressing themselves in a peculiar largeness of vision and sweetness of speech.

The process of enriching one's vocabulary by absorbing the best books is commendable. When we possess the thought and innermost meaning of a good book we must work it into our own thought before we can tell it to others. However true and profound our thoughts may be, we may not hope to introduce them into circles which are capable of appreciating their worth, unless we clothe them in a fitting garb of words. It is clear that Shakespeare read in such a way as to possess what he read. He not only remembered it but he incorporated it into himself. He read his books with such insight and imagination that they became a part of himself, and so far as this process is concerned, the reader of today can follow in his steps.

It is this deeper knowledge, however, which is essential for culture; for culture is such an appropriation of knowledge that it becomes a part of ourselves; it is something possessed by the soul. Benjamin Franklin tells us, that when he discovered his need of a larger vocabulary he took some of the tales which he found in an old volume of the "Spectator" and turned them into verse, and after a time when he had pretty well forgotten the prose, turned them back again.

Mastery in the use of any language is beyond the reach of all but the very few; proficiency, however, in the use of one's mother tongue is within the reach of most of us. The imperfectly educated middle class, rising more and more into social prominence, have not sufficient faith in their own cultivation to trust it. Authority is what they are after. What is meant by correct English and how is it to be acquired?

The seeker for the plain truth is bewildered by the various models offered for his use. Tricks of the tongue, often called "breaks," are hard to get rid of. Among these, is what is called bad grammar. Bad grammar is difficult to define. Broadly viewed, it is a form of expression that offends numerous sensibilities. Must we frame our sentences according to rule, and think of Lindley Murray whenever we wish to speak? Following the rules of grammar does not necessarily constitute elegant English, but it must be admitted that no person should be excused for grammatical errors that might be avoided. A gross error orthoépical or grammatical may quickly take the nap off the handsomest suit that ever came from the tailor. A woman may be forgiven for saying nothing, but nothing justifies her saying her say badly. Correctness in speaking is no slight affair. In the attainment of this ultimate end, use should be made of all the means suggested by the broadest as well as the most detailed criticism. No so-called "authority" can be forever correct. It is not for the well being of a language to crush out its vitality with the weight of an unabridged dictionary or to cramp its free exercise with too many grammatical platitudes. Idiomatic English has been well nigh hounded to death and has had its very existence almost blotted out by the straight laced rules of technical



grammar. There is scarcely an author from Shakespeare down to the most recent times that has not suffered violence at the hands of these latter day dreamers of grammatical exactness. Professor Whitney, the greatest philologist of modern times, says: "It is constant use and practice under never-failing watch and correction that makes good speakers; and good English is to be taught, not through the study of grammar, but the application of direct authority from the example of parents, relatives, friends and teachers who themselves speak correctly." He also says: "No one ever changed from a bad speaker to a good one by applying the rules of grammar to what he said." Our great poets, philosophers, statesmen, orators, men whose words are the glory and the priceless heritage of the English race, and whose use of language we freely emulate, knew nothing of English grammar. Usage makes a rule rather than the rule the usage, and while one may be safe inside the rule, he may be splendid beyond it. Usage is valuable as a guide, however, only when the appeal to it is made with intelligence and wise discrimination.

Many persons consider the dictionary an infallible guide. It is a national superstition with us that the "dictionary" came down direct from heaven. It is safe to insist that there is no other one thing that goes further in making one appear to advantage than does a correct pronunciation, but it is not necessary to look upon the dictionary as though it had descended amid the crash of thunder and the blaze of fire that accompanied the decalogue on Sinai. During the last two hundred and ninety years seventy dictionaries have been published. A new English dictionary appears as often as the leap year comes around. Speech changes so rapidly, not only from century to century, but from generation to generation, that the book record of the changes must necessarily lie behind the accomplished fact; and we must not forget that the dictionary is a recorder only, not a maker of speech, though there is, of course, a reaction, more or less slight, of the dictionary upon spoken English, but it is use that makes the rule, whether the dictionary upholds it or not, that pronunciation in general good use is the correct one, so far as any one is absolutely correct.

Dr. Johnson was of the opinion that it was easier to learn a language by the ear than by any marks, and that when you want the word you have not to go to the dictionary. If one hears good English, it is asserted, good English will naturally come to his lips. If a child never hears any mispronouncing, it will never mispronounce, at the least, never any of the words in common use.

We are all of us at work on the vocabulary of the future; and a study of what English has been is all that we need to enable us to see what it will be and what it should be. To think good thoughts, working them out like nuggets of gold, and then to coin them into words, is a splendid joy. A full and vital expression and beauty of voice are as much to be desired as a knowledge of syntactical rules and dictionary accent. A little liberality of expression will not result in a degeneration of English, but instead will give us a fuller and richer vocabulary. A knowledge of book English is a good thing, but it is the living spoken word that is the Real Presence. The speaker who clothes his ideas only in the language of books, and who pronounces his words absolutely in accordance with the dictionary, may perhaps be an "educated man;" but his education is, in all probability, a superficial one.

On the other hand, the style that draws freely upon all the sources of our mother tongue, and that at times, and in the proper places, allows itself a coloring of colloquialism, when it will serve a special purpose, this is the style not merely of an educated man, but of a master of language, the style of the accomplished scholar. Every little while some independent genius will fearlessly resort to the swelling stream of colloquial English and take from it what pleases him, and by the force of his example will lead others to follow him, and when each new edition of a dictionary appears, the compilers will be found to have been forced to recognize as good and classical what their predecessors stigmatized as censurable. Some word appeals to the popular fancy; and then the enlightened person will use it a few times; but as soon as it is heard in the mouths of every one and becomes "slang" he will discard it as he would discard a pair of soiled gloves. To adapt one's language to the occasion

and to the hearer, is the ultimate test of true refinement.

Study to bring into expression the best of yourself, but avoid self-consciousness as it is the arch enemy of success in English expression. The artless charm of the spontaneous word and accent is far more attractive than the studied form of either.

Fit spoken words, conveying good desire,  
Are counted best, as gold refined by fire.  
If we go racing through the realms of thought,  
On donkey steeds in fancy colors wrought,  
Like clowns who make contortions with the tongue,  
To win applause the sordid crowds among,  
We miss the true, ideal companionship,  
The sweet communion of the heart and lip.  
Speech is the bearer of our thoughts to men  
In word or phrase, oft by the hand and pen;  
And if we strive the choicest to impart  
We win respect and gain the hearer's heart.  
(Applause.)

MR. FULTON: We have a very important topic and have heard a good paper. A great problem has been set before us this morning. The essayist has shown us many difficulties, offered various criticisms upon prevailing methods, and has left the solution of the problem to the teachers of English. To my mind there is a deeper cause for the use of poor English in every-day life than that set forth in the paper. Ours is a living language which "grows by what it feeds on." A language like the Italian, for instance, that does not imbibe from other languages, is dying or dead. The Latin and Greek are called dead languages perhaps because their vocabularies are closed no less than because their peoples have passed away. English is a living, growing language because it is constantly taking into itself words and forms of expression from other languages. With this assimilation come various combinations good and bad. We cannot stop this current of mixed brogue and bad English until we stop the annual influx of foreigners into this country at the rate of 3,000 per day, over one million a year. The nations of the world are coming to America, and we, having a living language, take in words and idioms unconsciously.

Idiom is the genius of language; and a foreign idiom, perhaps coupled with various forms of dialect, is the most serious intruder. You may pronounce according to the dictionary, and use even pure English words, and yet fail utterly to speak good English. This is a great problem for the public school. When you have a German community here, an Italian there and a Swedish in the same neighborhood sending their children into the same school-room it is almost impossible for the teacher to harmonize those widely differing factions and bring them under one standard. We cannot depend upon better home training under these conditions.

But there are some things that we can do if we are "English, you know," and live under favorable environment, and perhaps we can so dominate the masses that the general standard of English will be gradually raised. We should live up to our standards of English just as we live our ideals of religion. We should not have a Sunday religion of high standard and a week-day religion of low standard; nor should we have a Sunday English of painstaking effort to speak well and then slip back by the lack of care in our every-day English. If we would speak well on state occasions when we feel the necessity, we should form the habit in every-day life. You have doubtless seen the embarrassment of one trying to speak very properly in the presence of others when it is evident that the habit is not formed. The English which we use on the platform or when writing an article for publication is the English we should use in every-day life.

Then we should cultivate the habit of good conversation even though we are talking of trivial, commonplace matters. Walk down the street behind two people who are talking, oblivious of you and every one else, and be surprised how many times the subject of conversation changes. Often there is no aim, and consequently no continuity of thought, but a chatter, chatter, and nothing said. We do not cultivate the art of conversation as did our fathers and mothers. We should try to learn new words and make use of them. We should study English as we study other languages. No one would think of reading French without an earnest use of the lexicon when unfamiliar words appear; but in English we know the



context so well that we skip the word we don't know and thus fail to get a good vocabulary, essential to the use of good English.

The essayist spoke of provincialisms, north, south, east and west. One good way to break up provincialism is to build railroads. When we get New York and Provo (referring to the President and Secretary on the platform) side by side we are doing good work in English. When the railroad lines now running east and west are crossed by others running north and south, the natural order of railroad lines in this country from the standpoint of the nation's natural resources, and the people travel and mix more, we shall have less of provincialism and more of good common English. You may not know it, but there are those of us who think that Ohio is about the center of the universe: it is almost the actual center of population of the United States. It would seem that here where the ends of the earth meet and where all travellers between north and south and east and west must pass, we should have a pretty good sample of everyday English.

But I am not to make an address; I am only to start the discussion.

MR. SILVERNAIL: Probably the man who used the English language with the greatest finish and force of any one on this side of the ocean, and accomplished most by his eloquence, was Wendell Phillips. The perfection of his diction and delivery was a large part of his power. Mr. Phillips was asked to what he attributed the perfection and finish of his style in his addresses as to his language and his delivery. Mr. Phillips replied, "Well, if my addresses are noted for that quality at all I should attribute it to the fact that I have always sought to put my conversation on as high a plane as possible, both as to language and utterance, and then I have only to go before the audience and do the same thing over again." I have long been of the impression that our conversation is the very best place to practice our elocution. Distinct enunciation, purity of tone, flexibility of voice, naturalness, directness, and all those elements that constitute the charm, the great stock in trade of public discourse might well be cultivated in private. It would tend to free us from all those foibles pointed out in the paper. How it

would help us to establish a system as suggested by Mr. Phillips if we would say to ourselves: "I will never let a word pass my lips in conversation, either in private or in company, that is not as good as I can make it. I will eschew slang. I will eschew unmusical tones. I will study to be quiet; I will study to be expressive; I will study to be adequate. (Applause.)

MISS FEE: On graduation this year I heard a senior say that she had never read a book through outside of those books required in college work. It seemed to me very pitiful. I wish some one would speak on that point.

MISS WHEELER: That subject is almost exactly covered by the paper on Wednesday: "How to teach literature so as to inspire a love of reading."

MISS NELKE: I was impressed with the idea advanced by Mr. Fulton, establishing a course in the teaching of conversation in our schools. To the outside world that might sound frivolous, but it is a matter of real importance. I would like to make a few suggestions as to what that course should include. It should include a study of etymology and orthoepy. Etymology first and foremost. Ruskin said it was no chance nomenclature that called a man who was acquainted with English, with a language and all that is written about a language, a "man of letters," and that this subject was called literature. We should know words. Not merely their dictionary meaning; but we should get down to the letters in the word, to the origin of the word. He says we should be able to distinguish the words of honorable and ancient lineage from those that belong to the canaille. This study of etymology would give us the fundamental meaning, the derivation of words, and we would use them with taste and judgment. Also it would give us a knowledge of other unfamiliar words without resorting to the dictionary, after we had a suffix and a prefix and a Latin root. It is a fascinating study, the study of etymology. And orthoepy should be studied very closely. One should not be able to recognize by our speech from which part of the country we hail. An educated American should speak English in such a manner that you could not tell whether he came from Boston, Chicago, San Francisco, New Orleans or Toledo. But I think it is a matter of vanity with some of us. The

southerners are jealous of their southern birth. But with their beautiful voices and their gracious manner they could afford to lose their innaccuracies of pronunciation. (Applause.)

Also the English people, our cousins across the water. They are very proud of their mispronunciation of the Italian "a." A little girl used the word "branch" and her father reprimanded her, and she replied that it was "branch" at school and "brawnch" at home. It is never "brawnch" according to the best usage. They hold to the exaggerated English pronunciation. We should not be so local and vain of our errors, but should try to speak pure English, pure and undefiled, our pure mother tongue. (Applause.)

MR. CHANDLER: Mr. President, I should like to utter a word of condemnation against the apologetic attitude many teachers of English take towards the use of slang in every-day conversation. I presume that that will be an unfair charge against the teachers of English in the Toledo public schools, and perhaps in many other sections of the country, but in some colleges with which I am acquainted the speakers do take that apologetic attitude. They say many of the words that are slang today may be good words tomorrow, or at some time in the future, and the result is that pupils think it does not matter if the words are slang today; they are going to be good words in the future and they might as well use them now. Men of prominence sometimes condone the use of slang. About a week ago I heard a speech of about an hour's length. The subject was, "Make Good."

I wish to say again that the careless attitude, that of condoning the use of slang, should not be taken by public speakers or good users of English. (Applause.)

MRS. BAYMAN: Mr. President, the last speaker has touched upon a theme that interests me greatly, that subject of usage. I sometimes wonder where that is leading us in our English language when within two years a grammarian comes out with a text book which makes allowable statements like these, "It is me," "It is them," disregarding the relationship of noun or pronoun to our copulative verb. I sometimes think our correct English is in danger of being cast aside by public usage which

some of us at least do not think will ever be correct. It lies with us as teachers to determine what shall be done in this matter. There is only one key to the whole situation, and that is "willing" to use good language. With some people it is a difficult matter, and the will must play an important part, just as we will to stand correctly, just as we will to maintain a happy disposition. (Applause.) So we must will to use good English not only on Sunday but every day. (Applause.)

MRS. WILLIAMS: Miss Nelke has referred by way of illustration to the pronunciation of the word "branch." Now, what shall be our standard? Where shall we look for the correct pronunciation? In the English dictionaries published in America or in the English dictionaries published in England? What shall we take as our standard?

MISS NELKE: I would like to ask if that word is not given the same in the English and the American dictionaries?—if it is not a localism or an affectation of the English to say "brawnch"?

MRS. WILLIAMS: I do not think all English people pronounce that word with the broad sound of "a." The cultivated English I think do not use the very broad sound. That is my experience. I do not know about that special word; but I am referring to something that we want to adopt as a standard. I have had some experience in the matter of examining English and American dictionaries, and I have found quite a difference in the pronunciation. What shall we adopt as our standard?

MR. BABBITT: Since ours is a growing language would it not be sufficient if we could refer for authority to any good American dictionary? Professor Fulton has said that any language that does not take on new words is a dead language. I should like to ask him if he considers German a dead language. Since the edict of 1878 they have discarded all foreign words from their language.

MR. FULTON: No.

MR. NASON: The English do not go by dictionaries. They say that their dictionary is only a record; it is not an authority. I found that out from many years of residence there. They say *centenary*, never *centenary*, though



it is *centenary* in their dictionary. They say the best speakers are always ahead of the dictionary.

PRESIDENT WILLIAMS: The discussion has been most profitable, and your President desired very much to add a word in the line of the discussion, but on account of the lateness of the hour we shall at once close the discussion and take up the paper announced for this hour, "English for Foreigners," by Mr. John Rummell, of Buffalo.

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### ENGLISH FOR FOREIGNERS.

MR. JOHN RUMMELL.

It was not until about a week ago I was asked to speak on this topic. However, it is a favorite subject of mine. I wish to explain that I shall treat it from the standpoint, not of teaching the foreigner the vocabulary, the grammar and the idioms of our language, but the corrections of *faulty enunciation*. Language teachers have always felt the great difficulty of teaching adults to speak with an accent that is acceptable. The reason of that is that children, when they have passed the age of six or eight, begin to lose their powers of imitation. They have already acquired one language, and to acquire another means that they are obliged to learn an entirely new set of speech habits, and that is a difficult thing to do. The old habits keep constantly interfering with the new and taking the place of the new ones. Language teachers as a rule have depended almost entirely upon the power to imitate, and that is the cause of their limited success. It is true the ear is the organ of language, the organ through which language may be learned, not the eye. It is a great mistake that language teachers commonly make, that of presenting the new word, the foreign word, first of all to the eye. The pupil is learning French and first of all he sees, and he has never seen before; there it is with the spelling that is new to him, and of course his first temptation is to forget all about the elementary sounds of those letters of the language and to pronounce the word according to his own language. If the word is "bouche" and he has not heard it before he sees it, he will say "bowche." Something must be done if those who have learned our language

imperfectly by contact with English-speaking people, or by study under a special teacher, are to acquire a good, pure accent. The teacher himself should understand that there is a definite position of every one of the vocal organs in producing all the elementary sounds of human speech. Every element of our English language is produced by some definite position of tongue, lips, etc. If the teacher knows what those positions are he can often in a few minutes teach a pupil how to catch a sound that is difficult for him, a sound that he may struggle for years to learn and yet fail of learning. I have had rather an extensive and interesting experience teaching English to those whose native tongue was either French, Italian, Spanish, German or something else, and I have been delighted to see how giving the pupil some definite idea about the position of the organs enabled him to say in two or three minutes something he had struggled in vain to do for two or three years. There is a place to make a plea for an enthusiastic study on the part of all elocutionists who aim to be teachers, of Professor Bell's method of visible speech. Perhaps many of you have an impression that that is something that appeals to the eye because it is called visible speech. It is called so because every element of human speech has been assigned some particular symbol which in itself indicates what is the position of the organs in producing that particular sound. Visible speech employs a universal alphabet. A word written in visible speech can be pronounced by any one who understands the system, even though he never heard it before; and anything that the vocal cords can produce can be written down in visible speech symbols. That part of it is not so important to the elocutionist as it is to understand what these symbols represent. Take the vowels of our language. They are very difficult; that is to say, they present many difficulties. There are some seventeen different vowel sounds in ordinary use, in addition to numerous obscure vowels. They are very illusive, very hard to grasp, and the foreigner in learning English has to learn vowel sounds that are new to him. The French or Italian would have difficulty with our short "i." I had a pupil Italian born, and she was near middle age, I should judge. She would always say, "Geev eet to heem." I

explained to her that the sound she should use was closely akin to the one she was using, and was made by dropping the tongue one degree lower in the mouth. "E" is made by having the tongue very close to the roof of the mouth, and when you drop the tongue one degree you get the short "i" sound. The jaw drops one degree; the tongue descends one degree. Speak the word more leisurely. Do not say "e" but say "i." The result may not be perfect the first time, but at once you have taught the pupil to discriminate. The muscular sense of his tongue has been brought into play and his ear has become more critical, and in a short time he can get that sound right. The same thing is true with the double "o" sound. We have in English two double "o" sounds. It is merely a difference in length. The double "o" in "hoot" or "boom" has long quantity. In "look" and "book" it is short quantity. But the vowels are made with a different position of the tongue and lips. The change is made by dropping the back of the tongue one degree and the jaw drops one degree and the mouth open "ōō" "öö." If you experiment with those sounds awhile you will begin to see wherein the difference consists. The foreigner says "lōök at me." Tell him the tongue must be one degree lower.

So much to give you an idea of the value of understanding the position of the organs. I had a Cuban boy about fifteen years of age, a good boy but a dull student. He spoke his Spanish in the weak manner that the Cubans do, with a weak articulation; that is to say, the consonants are all pronounced in a weak, lazy manner and the vowels with short quantity. He would pronounce "great" like "gret." I explained to him that our English "a" ends with the sound of "e," and by getting him to say "grā-ēt" he approximated the English sound, and it enabled him to speak with a very good English accent though he had acquired an atrocious one.

The one who intends to correct the faulty speech of foreigners should have a pretty thorough knowledge of English phonetics. If he also has in addition a mere elementary knowledge of French, German and, perhaps, Italian, he will be still more fully equipped for his work. Sometimes you will find a pupil will do this; he will in some way use the vowel in pronouncing an English word

that he imagines is the right one even when he has the true word sound in his own language. For example, I had a Frenchman, who was a highly cultivated man and who had difficulty with our broad "o" sound. The French language contains this sound and it is heard in such words as "mort," "sort," etc., and by calling his attention to these sounds the difficulty was overcome. So it is helpful in teaching foreigners if you know something of their language.

I could spend considerable time discussing all our English vowels and showing how foreigners have difficulty with them and the way to enable them to get them right, but I want to pass to one or two other matters. Our English consonants have in them some difficult features for foreigners. One of the interesting difficulties is the sound of "r." The English "r" is really very easy to make if you know how to do it. I have heard people, born and bred in America, who pronounce it correctly. But it is a very common thing for foreigners to try to produce the English "r" and fail. A Frenchman from northern France will make the "r" with the uvula instead of the point of the tongue. I can prove it by putting the point of my tongue between my teeth and I will give the French "r." There are certain Germans who use that form of "r"; not all Germans, but certain ones. The Swiss Germans combine with that a guttural "r," a scraping of the throat which is exceedingly disagreeable and difficult to imitate. It is what the French call rolling the pebbles in the throat. I have had pupils who pronounced the "r" in that way. The English "r" is made without the uvula. To be sure "r" has two separate sounds in the language, though most of the dictionaries fail to recognize that fact. The new English dictionary now being published in Oxford does recognize the difference between the initial and the final "r." The initial "r" is made by raising the point of the tongue high enough to give an initial sound, which is different from the final sound. Some Americans mispronounce it. It is a common thing to hear the labialized "r",—sounding the consonant with the lips. I have observed speakers in our conventions distinctly rounding the lips. The pure English "r" is made without any action of the lips at all. The final "r" is made



the same way as the initial, with this difference, in the final "r" the tongue rises very slightly.

I have had this difficulty to contend with in pupils who pronounce the "r" with neither the uvula nor the point of the tongue, but give the vocalized German "ch" sound. I have known that to occur with pupils who were born in this country.

I might go on through all of our consonants and show the difficulties they present to foreigners and how to correct them, but my time does not suffice and there are some other points I wish to make. Not only does the foreigner have to struggle to acquire a new accent, to readjust his vocal organs in order to produce sounds not in his own language, but he also has to acquire new intonations. Some German people learn to speak English with a very pure accent, but they do not quite get the English intonations. There is something between accent and intonation. You might say accent includes intonation, but there is a difference between intonation and pronunciation. A Frenchman, for example, has a phrase like this, "Je ne sais pas." "I do not know." The French verb happens to be the third syllable pronounced on which he puts the stress of voice. When he speaks English he says, "I do *not* know." Things of that nature should be corrected and the pupil should have the fault pointed out to him.

Then the question of the idiom arises. It came up this morning. Take the Germans, for example. The German is not a dying language, let me tell you, by any means. It is a very vital and a very vigorous language. But let us take the German learning English. As a rule he learns it easily. I have heard beautiful English from the lips of Germans, those who were born, bred and lived in Germany. I remember a banker at Mayence on the Rhine, a tall, handsome man, with a beautiful complexion; might have been taken for an Englishman had he not said, "Go you direct to London?" instead of "Do you go" or "Are you going?" He had learned to speak English very perfectly so far as the accent was concerned, only he tripped up a little bit in our idiom, and that he certainly could have overcome with a little more practice. The German is apt to use his own idioms in speaking English.

"Make the door shut," for example. If the English teacher has some knowledge of German he will be quicker to perceive that little defect and to correct it. (Applause.)

PRESIDENT WILLIAMS: We have purposely omitted to follow the strict order of the program this morning because of a knowledge of the fact that certain speakers were reluctantly compelled to disappoint us. We should now proceed to the section work, but the chairman will be glad to recognize members who desire to discuss from the floor the admirable paper that has been given us this morning, even if we go beyond the time that has been allotted.

MR. SILVERNAIL: Mr. President, I wish to point three concrete illustrations in the way of carrying a step further some things in Mr. Rummell's paper. Most foreigners find difficulty with our "th." They do not have the sound in their language. They have the sound of "t" instead of "th." They are in the habit of putting the sound of "t" in the place of our "th" sound. Following Mr. Rummell's illustration of showing the action of the organs they can be taught it very easily. There is difficulty, especially with Germans, we will say, and I think the same is true in regard to other languages. I want to emphasize the desirability of being acquainted somewhat with the language of the person you are trying to help. It enables you to tell him how it is in his language and to show him the difference. In most foreign languages you have an aspirated sound of a consonant instead of a vocalized sound. Foreigners therefore are apt to give the aspirated sound in English. You can show them the difference between the vocal and the aspirate. We have a vocal and an aspirate consonant exactly alike except one is made with voice and the other with breath.

I had a bright class of educated young Germans a few years ago who asked me if I would not give them some assistance in overcoming the German accent. They seemed to have especial trouble in knowing when the final "s" was vocalized and when it was aspirated. How can I pronounce that correctly and know whether I am pronouncing it correctly? I was driven to making this rule. You will find that in final syllables in almost every instance the final "s" takes the nature of the consonant preceding

it. Following an aspirate it is aspirated. Following a vocal it is vocalized. Take, for instance, "posts, hands, hairs, floors, desks, hats, palms, chairs." You see the rule works in every case. You can give them that simple rule, that where the preceding consonant is vocalized the "s" is vocalized. We economize effort whether we economize time or not in America, and we do the thing that is easiest. I remember my father said "dollars" instead of "dollarz." When a foreigner has learned our language he speaks it better as a rule than we do. So the "b," "d" and "g" are usually aspirated by the German speaking our language because these letters have the aspirated sound in his.

MR. FULTON: I wish to explain lest there may be some misunderstanding in regard to the German being a dead language. There is a great difference between dying and dead; we are not ready for the funeral services yet. My meaning, Mr. President, was simply this, that a language which imbibes from other languages must grow. I referred to a language which does not of itself grow. It does not mean the German nation is dying, at all. There is great difference between the aggressive spirit of one nation and another. For instance, the English people are colonizers of the world. Germans are not. The matter referred to by Mr. Babbitt, that foreign words are not incorporated, is an evidence that they stick to their language, and they have not many of the difficulties in their language that we have talked about here this morning. We are battling against the influx of foreign tongues into our language, destroying the purity of our English. The Italian language, which is not imbibing, is dying; the Latin language, which has long ceased to imbibe, is a dead language.

MR. RUMMELL: So far as the German and English languages are concerned, the English imbibes because it does not possess that wonderful quality of the German language which enables the German to make its own words out of its own roots. We in English borrow a term. The Germans make up a new word out of their own language. They take the root and add prefixes and suffixes. The language has grown. The Greek language has lived three thousand years. It is not a dead language, at all. But the Greek has also that power of forming

words out of its own elements which the English does not possess in so large a degree. That is a little aside from our policy.

What Mr. Silvernail has said is perfectly true. I want to add to what he said about the final "z" sound, not only when the "s" follows the sub-vocal element but in the plural of nouns, as in "race—races, house—houses."

That is a good thing to remember in nouns ending in that way.

MR. SILVERNAIL: The sounds followed in that case are vowels, therefore vocal, and the rule holds good.

MR. RUMMELL: Yes, that is true.

MR. SILVERNAIL: There are very few exceptions, and if you lay it down as a universal rule it will help very much.

PRESIDENT WILLIAMS: It is time for your President to introduce to you the chairman of the second section, Miss Aldrich, of Cincinnati, in the section department of methods of teaching.

#### SECTION I.—METHODS OF TEACHING.

MISS ALDRICH: *Ladies and gentlemen*, the work of today will require a little explanation, both to the chairman of the Literary Committee and to you as a body. It was intended by the chairman of the section on Methods to have a real public school teacher from Toledo with a class of children here. I wrote the Superintendent of Schools who endeavored to arrange it. Unfortunately it was found impossible. So I had to fill the breach myself. This is not in the nature of an apology but in the nature of an explanation.

In order to give this little typical lesson, I went to the American Book Company to see if I could get them to publish for me a number of copies of "The Chambered Nautilus" which I wanted to use as the reading lesson. They were kind enough to prepare this little pamphlet for us. This is not an "ad." There is nothing on it in the way of an advertisement of their house or their wares. It seems to me when our Committee on Resolutions makes its report a note of thanks should be given to the American Book Co. for this work. It costs us nothing



and we have here not only "The Chambered Nautilus" but the three selections that are to be used Friday, adapted so as to be contained in this four-page pamphlet. It is at your service.

Before taking up the subject of typical lessons another matter should be spoken of, and that is the work as it is presented in the public schools. I hoped that that would be taken up in this morning's program, one of the papers being on that subject, but that deals especially with high school work.

It is our duty to get our young people, boys and girls, to appreciate the value of spoken English, and to teach them we must teach our teachers. I am glad to see that in most of the great universities, normal schools and teachers' colleges in this country today, there are departments for public speaking, either under that heading or under the head of story telling or of elocution. Unfortunately, however, there are a great many institutions that still have no such department. It is for those I am speaking.

In presenting the lesson we must consider children about 12 or 14. I am going to ask that the members of the convention put themselves in that position. Be again only 12 or 14. That may be a little hard for some of you, but we are all working along the line of imaginative art. We all have to impersonate. Just appreciate that you are boys and girls again of 12 or 14 and are going to have a reading lesson. In order to conduct the lesson I will ask Mr. Silvernail to take the chair and I will come down on the floor exactly as I would if I were a teacher.

Miss Aldrich then proceeded to to give a typical lesson upon "The Chambered Nautilus," herself acting as the teacher and the convention taking the part of the class, and at the close asked Miss Wheeler to read the poem.

CHAIRMAN SILVERNAIL: We now have a few moments for discussion.

MRS. IRVING: Mr. Chairman, I just came in this moment. I want to express my appreciation of Miss Wheeler's reading. It was beautiful. I think we work too little on some of these standard selections; that we should put more work upon them.

MR. RUMMELL: I should like to ask Miss Aldrich

whether she finds that pupils are interested in the part of the work which relates to defining words.

MISS ALDRICH: I have found if we approach it in this way, by asking questions and drawing out the pupil's own knowledge, then they are interested; but if it is simply to go to the dictionary and find out then it is lost.

MISS OSTRANDER: I have had some difficulty in the college where I have been teaching in having the pupils ask me to read the lesson for them. I would like to ask the members of the Association if they think it advisable to read the selection for a class of pupils whose ages range from 15 to 18 or 20 years.

MISS HAGENER: I have not had a very large experience as a teacher, but I have always found it was well to let the pupil read the poem first. Oftentimes the teacher gets new ideas from the pupil, and if you let the teacher read it first the child goes away with the teacher's idea simply. (Applause.)

CHAIRMAN SILVERNAIL: Mrs. McCoy is working up such selections, all the while; will she not tell us what is her own method of building herself into the atmosphere of a piece like this?

Mrs. McCoy: My method is to get some one to listen to me if possible while I read it aloud, at first. Try and give some one else the thought, then you get it yourself more easily. It is a lazy method. It is harder to make my mind work when I am by myself. I find I can work anything up in a shorter time; I get new light on it myself while reading in that way, trying to give the thought to some other person instead of simply dealing with the book and the words, myself.

MISS NELKE: If I were to say I had never seen this poem, in studying it myself I would read it over carefully and silently to get a clear picture. If there were any allusions I did not understand I would look them up myself. Then I would determine on technically the main point, the underlying motive of the poem, after I had seen the picture. I would decide that; then I would look up the main idea in each stanza and analyze it. This would all be silent work; then I would read it aloud, and have it pretty well learned before I would present it to my class. The teacher should always be well prepared.

I would not read it to my class until they themselves had struggled with it, and we had discussed it, and then towards the last I would read it as an inspiration to them.

MR. FULTON: I want to bear testimony to the skill of the instructor this morning. We were a very hard class to teach, and she did her work admirably. I learned a great deal about the poem this morning. If you had all recited the best you could she would have found suggestions and criticisms for you as well as under the circumstances under which you did read. That is the hard place for the teacher. First of all this should never be taught in the first year in high school. It has no elements that reading in that grade should have. The only way it can be taught there is by the living artist. Often you have teachers in that grade who have not the power Miss Aldrich has shown this morning, and when you haven't such a teacher you should not offer this poem.

MISS WHEELER: I am glad of Mr. Fulton's comment. It gives me a chance to speak of something which is my key note of the rendering of this poem. I purposely tried to avoid those sharp intellectual distinctions. I purposely tried to surround the poem with an atmosphere of vagueness and of tradition and half veiled allusions and old fancies. I object very much to those sharp contrasts which are so purely mental and which do not to my mind carry out the atmosphere of a poem like this. We analyze too much. We should synthesize more. I should bring out the unity of each stanza and then the unity of the poem. If the connection between the first and last stanza is not seen the poem is a failure.

MISS ALDRICH: The analysis and the interpretation of the stanza, thought by thought and as a whole, both as given in the taking up line by line, and as Miss Wheeler suggested, are necessary; in fact I should never dream of leaving that without showing the unity of the whole. I thank you sincerely for your co-operation in this matter, and notwithstanding what one of our friends has said I think the class did very well.

The section thereupon rose and President Williams resumed the chair.

PRESIDENT WILLIAMS: We will close the morning session by selecting the committee on nominations. I

would like to preface the work to be done with these remarks. In this Association the powers and honors conferred upon the officers and Board of Directors revert to the body that bestowed them at the expiration of their term of office. This is a wise provision, as it removes, as far as possible, temptation to self-advancement and rotation in office. But before proceeding to nominations for the committee, I beg to remind you of three things. No officer in the present board is eligible. Secondly, you may nominate any number of persons you choose, and from that number the five receiving the largest number of votes will serve upon the committee. Nominations are now in order for the nominating committee, whose duty it shall be to pass deliberate judgment upon the nature and character of the work to be done, upon the offices to be filled, and to select those available to serve the best interests of the Association.

Mr. Chandler, Mrs. Hannibal A. Williams, Mr. Humphrey, Miss Ostrander and Mr. Babbitt were duly elected members of the Nominating Committee.

On motion the convention adjourned.



## WEDNESDAY MORNING, JUNE 26

### SECTION II. INTERPRETATION.

CHAIRMAN RUMMELL: This morning we are to take up the discussion of a very beautiful poem by Matthew Arnold. I want to read to you what Edmund Clarence Stedman says about it. He says: "The Summer Night" and a few other pieces in the same key are to me the most poetical of his efforts, because they are the outpouring of his own heart, and show of what exalted tenderness he is capable. A note of ineffable sadness still arises in them all."

The interpretation of the selection presents some difficulties. The poem is a soliloquy, partly objective, partly subjective. Can it be successfully recited, or ought the interpreter to have the text before him? That is a question that some members of our profession have discussed. Some maintain that a selection of this sort needs to be read, not recited; the reason assigned being that in the attempt to recite it you are likely to make gestures that are inappropriate. The second question is, "What pantomimic expression apart from that of the face and head is permissible in the objective portion of the poem, the first and last stanzas?"

Thirdly, as the poet presents himself as walking alone in a solitary street at night, is there any occasion or opportunity for gestures with the hands and arms in the subjective portions of the poem? When a man walks the street at night, thinking or perhaps talking to himself he is not apt to make many gestures. A soliloquy does not naturally call for many gestures. We use gestures largely to influence other people. When we imagine, of course, we think our thought silently, and the bodily expression is very much modified. Of course every intense thought does get expression through the muscles.

Fourthly, about what degree of vocal intensity may be used in the description of the tempest and the shipwreck? That is the metaphor. If you were reciting to

an audience you would naturally attempt to make that shipwreck as vivid as possible. You would use voice and body both for that purpose. I am going to recite the poem myself, giving you what at present is my understanding of it. It may change after you have discussed my work. It has changed since I first took up the study of it. I will appoint a committee of three to lead the discussion of my interpretation. I want you to feel perfectly free to say what you really think. I am here to learn, and am not at all touchy. I am sensitive, which is a different thing. I will appoint Miss Wheeler, Mr. Geo. C. Williams and Mr. Babbitt, and after they have spoken we shall be very glad to hear from others.

Mr. Rummell here read the poem.

MISS WHEELER: It is a great pleasure always to discuss any of Mr. Rummell's work because we all understand his absolute sincerity and his great generosity in giving to us freely of the best he has, and his receptive attitude, which is always that of progress, and we understand each other so well that I do not feel afraid to say whatever I need to say in order to bring this before the convention. That does not mean, at all, that my point of view is right and his is wrong.

The first thing that occurs to me that we need to think of more definitely is the classification into objective and subjective. I find it difficult to make that an absolutely clear line of demarcation. On the program the first and last stanzas are characterized as being objective and the rest as subjective. If you think of that simply as a matter of location, that where he is speaking of outside things or addressing something outside of him, it is objective and that in other cases it is subjective, perhaps we might agree with that, but all through the poem there is a certain element of subjectivity, and we must always bear in mind that the classification while it tends to clear the ground tends to limit, to harden into lines, and so we must beware of too much classification. The impression I received was of a little too much sociability, of conventional attitudes before the audience, of a certain lack of abandonment to the subjectivity of the poem. There are certain conventional attitudes that belong to us in our relations to ourselves, and that bears directly on the ques-

tion, because we are asked about the gestures of the hands and arms and movements of the feet, etc. These attitudes that the reader is in the habit of assuming when he is on the platform directly appealing to an audience somehow do not seem to be called for in this poem. I can not forget that he is there before the audience and is addressing us, and I wanted to forget that. Of course, it must be thrown out to the audience, but a soliloquy must be thrown in in such a way that we are not conscious it is thrown out to us. Take Hamlet's "To be or not to be." We can not imagine him demonstrating that to the audience. The audience must be present, but it must not be appealed to; that is, in that objective way that I mean, if you choose to call it so. I would have liked it better with a great deal of quietness. There was a great deal of quietness, but I would have liked more of the subjective all through the poem and less—demonstrative is too strong a word to use—but less of the platform manner, if I may say so. Then the same question comes up that came up yesterday about the use of emphasis and discrimination in a case of this kind. While the English is beautiful and the use of the words, the bringing out of their meaning, was beautiful, I was a little too conscious that they were being brought out, and in some cases too conscious of the inflection, in one case in particular. Especially beautiful to me were the two lines before the last stanza, "Is there no life," etc. Beautiful. It seemed to me that the key note was struck, followed to a great extent through the last, but I do not want quite so much care in the emphasis; quite so much care in bringing out discriminations. There was a little too much of exclaiming; a little too much insisting on the discriminations instead of letting them insist for themselves.

So my answer to these questions would be, any pantomimic expression that detracts from the unity and the subjectivity of the poem and makes us feel that the speaker is conscious of his audience, would be out of place; that there is no necessity for gestures of the hands and arms, but I can imagine some people in some moods making gestures alone in the street at night. We see it, sometimes. To be sure, we wonder if they are quite

sane; but after all, in certain exalted conditions I can imagine a man stretching out his arms to the unknown and appealing to it just as the reader did.

About the degree of vocal intensity. I should say that that depends entirely upon the impression that is produced on the audience. I do not think we can indicate the degree for each person. Just as far as you can give us that intensity without making us conscious that you are trying to give it, I should say it is right. But the moment we are conscious the reader is trying to give vocal intensity, is trying to make his words impressive, is trying to impress us with something, that moment we cease to be impressed. It is only when he is impressing us, in spite of himself, so to speak, that we are impressed.

MR. RUMMELL: Will Miss Wheeler bring up the question of gesture again? She spoke of a formal platform manner. The speaker, that is to say, the poet, was walking in the street, and that we have got to leave out. You can not make it too literal. You can not walk on the platform. He is looking up much of the time at the stars and the moon, and as you are to leave out walking and movement the manner is apt to become fixed. I do not mean to say my work was right or good, but what would you do instead? You can not give expression the same as if you were meditating in your own room. If he were leaning up against a railing, a balcony, it would be easier. But the difficulty is he is walking in the street. If he were sitting on a veranda and resting his arms on a railing or the back of a chair or were in an arm chair he might do many things and seem less formal in his manner. But here walking in the street and talking about a scene he witnessed years ago, perhaps in Italy, and all that, what can we do to make it seem not formal? I am appealing for information. It is a very difficult poem to render.

MISS WHEELER: This was not a criticism of the gentleman's platform manner. I simply mean that anybody's platform manner should not appear in a poem of that kind. I mean the mold is too fixed. I cannot tell him what he should do. We should *do* nothing and we should *be* more. I can tell you pretty definitely I feel that the same manner I have seen and used in an entirely



different character of selection, I do not want in this selection. Now, I would have my way and he would have his, but, in the first place, I would isolate myself from the audience. I should not be appealing to them at all consciously. Of course there is a certain sub-consciousness we always have. We know whether they are hearing us or not instinctively. We know they are there. I try to think they are not there. I would try not to have the same manner I have now in telling you this. I would feel different and be different, and I do not believe I should stand the same way. I do not believe I should look the same way. I do not think the same gestures the chairman uses when he is a chairman he should use in reciting this poem.

MR. RUMMELL: While I agree with all that, the difficulty still remains. You can not make him move about as he was doing as a reciter. You have got to stand still practically, here. You can move a little, but he was moving and talking to himself. Now here you are and in a way you are at once fixed by the fact that you are on a platform before an audience. Now, the question arises, ought you to stand behind a desk so as to give the thing in some other way, and in that way put something between yourself and the audience, and make the audience feel that they in a certain sense are outside of yourself, away from this thing, overhearing it. I do not want to advocate that method. I do not quite believe in it myself.

MISS WHEELER: The attitudes of the feet, for instance. The feet always mean something, whatever position they are in. There is such a thing as a subjective attitude of the feet, and it seems to me that it could be still more quiet. I have nothing to do with his walking. We are not walking on the street. There is no attempt to represent that. There is no attempt to make it literal. It is simply to get the same subjectivity in the body that you get in the voice and in the face. Get it in the feet just as much as the face and in the arm as much as the feet, and in the mind and the eyes just as much as the body.

MR. KLINE: Many of us have been disappointed in seeing too much objectivity in many selections which are

almost primarily subjective. On the other hand one delivering this selection is not a narrator before an audience. It is easy to conceive that this selection was not given in vocal form in the beginning. It perhaps was merely in the mind of the individual himself. Granting he was walking on the street it is not probable that he was speaking out loud. I want to know, if it were not carried to the extreme, whether there could not be some slight action in the way of a little moving without in the least destroying the subjective quality, and if, indeed, it would not help slightly in creating the subjective quality provided the speaker's eye and face were not too much given to the audience.

MR. RUMMELL: That is a very helpful suggestion. It makes me feel I have limited myself unnecessarily standing still. If I had walked back and forth and glanced at the moon and then down, it might, even though there was more physical action, have made it more subjective.

MR. GEO. C. WILLIAMS: I am not as familiar with this poem as I would like to be in criticizing it. I also received something of the same impression Miss Wheeler did, especially at the beginning of the poem,—that it was not quite enough in the soliloquy form. I do not think, however, that it was due entirely to posture of body. There was a little of that; for instance, as he started he took too much of a set position rather than throwing himself into the quiet thoughtfulness of this selection. However, that might have been due more to distracting elements here, because he soon worked out of it. This is an exceedingly difficult selection to recite. Mr. Rummell did it admirably. What criticisms I make are more in the line of suggestions than direct criticisms, because I certainly want to compliment him on his rendering. Especially, to me, was that third paragraph splendidly given. It is a difficult paragraph to read. I thought it was read beautifully. However, the more quietude and peacefulness you can impart to this selection the better it is. I would not suggest any walking about. Most of the physical expression should be limited to the face. Any emotion which as an emotion, any gesture which as a gesture strikes the audience's eye,

immediately detracts. I would hardly make a movement with arm or body. I can see how now and then, but very rarely, a slight gesture can be made if the feeling of the reader prompts it, but not in any way as a set form, as a set gesture, as a set position. My idea of it would be perfect quietude. The middle portion of the fifth stanza struck me as being a little too objective, a little too realistic, as though there was too much of an endeavor to depict a shipwreck in reality instead of holding it strictly as metaphor. That was only for a few lines. The only other criticism would be that it did not seem to me there was quite enough contrast either in the beginning or ending of the poem. We have a composite picture, a picture of two separate things, one pictured as being dark, obscure, oppressive, the second far more fair. Those two pictures were meant by the author to be quite contrasted and yet leaving the same effect on the speaker. It did not seem to me there was quite enough contrast. Then again at the close of the poem, there was not quite enough contrast of relief and promise. The last stanza, as I understand it, is a stanza of promise to those who can receive, the same free, enabling, broadening thoughts that the soul here tries to inspire beyond the imprisoned soul of these two men which he pictures.

MR. RUMMELL: If I understand Mr. Williams' criticism he has taken a somewhat opposite view from that taken by Miss Wheeler in regard to contrasts. I agree with him that there is an element of hope and uplift in contrast with the oppressive lines, in which there is doubt. The author frequently strikes that note in his poem. Matthew Arnold was called the poet of doubt. And you know he was an iconoclast in matters of religion. Read his book called "Literature and Dogma" and "God and the Bible," and "Last Essays on Church and State." Here there is a note of promise, something of encouragement, uplift. I meant to give some of that but I had thought in my study of the poem that there was danger of overdoing it and throwing it out of the subjective element. If I were speaking to an audience I would put more of enthusiasm in that, of course.

MR. G. C. WILLIAMS: If one reads much of what Arnold has written one will find that he occasionally notes

the fact that life seems so incomplete, that he has accomplished so little. He was at one time visiting in Germany and observed that certain painters died very young and yet produced great work, while he was beyond that age, and yet had not accomplished very much. I think it is a personal thing with Arnold. Of course I make no attempt to impersonate him, though I saw the man and had the pleasure of hearing him lecture. Possibly he himself walking the street might not have felt that uplift that comes to me. I am mercurial. I am responsive and very emotional and strongly demonstrative, and such a thing as this is quite natural to me. I might do such foolish things at night on the street when I am alone, and Arnold, I am quite certain, would not. He was an exceedingly self-contained man, very dignified.

Any way, whether or not we have come to conclusions, we have had something that is helpful.

MR. BABBITT: I see no reason why this poem might not be interpreted before an audience, because we think in ideas, and if we interpret in ideas an audience is sure to be interested; but I was too conscious, in the reading of this poem, of words. I did not get as much of a picture as I expected. The poet has given us a beautiful picture. He speaks of the deserted street and he is alone with the great things of nature and he is not conscious of any human being near him. When I have been alone with nature I have given myself out to it. While not demonstrative as a rule when I am alone with the great things of nature it seems to me that I would respond; and in that respect I agree with Mr. Rummell. I sometimes do foolish things when I am in the street when nobody is around. I like to give myself up to an appreciation of the moon and of the stars; and when I am alone on a mountain, as I have been in the west, in the Rockies, I love to talk to the mountains,—I love to express my appreciation to God for the beauties of nature. And I would say that the rendering of this poem was over mentalized. I was conscious that the reader had an intellectual appreciation of the poem but I missed an emotional appreciation. I did not get that abandonment that I had expected. It seems to me since this was one of the crises in this man's life that he would have been more emotional, would not



only have thought deeply about his experiences, but he would have felt deeply. It strikes me that Mr. Rummell's interpretation was entirely too mental. I was conscious, too, of those positions. I almost saw the Delsarte movement. The arm was brought up here and I was almost conscious of all those movements.

MR. RUMMELL: Which I never practised. (Laughter)

MR. BABBITT: Well, that was the effect on me. I thought it was strong in its mentality, and its strength in that line became its weakness in the end. Take great natures in crises in their lives and they do respond to nature, and it strikes me that would be done in this poem. Take Macbeth, strong intellectually, a stronger character than Lady Macbeth; after he has committed the murder of King Duncan, with his hand covered with blood he comes back, and what does he do? He improvises a poem on sleep. Beautiful. Not conscious, in a way, of the horrible deed that had been committed. Lady Macbeth, material, base and far inferior to Macbeth, comes in and she talks of material things; she hears the knock at the door.

A woman of intellectual attainments interested in some mines in Alaska, went there alone, hired native guides and went out and camped on Mt. McGregor with her dogs and staid there for some weeks, and as night came on she was alone in front of her tent, and she composed the most beautiful verse, blank verse. She said, after the experience was over, she could not have written it down, but she was conscious at that moment, when alone with the great things in nature, that she was giving out not only beautiful thoughts and sentiments, but that it was properly encased, that it was really blank verse. Some of you have had the same experience in the presence of the great things in nature. And that is the point I would like to make regarding this poem, that there was not enough emotional abandonment.

MR. RUMMELL: That is the very thing Arnold deploras, his very lack of emotional abandonment,—the fact that he could not fully abandon himself to some great thing like that; and that is right here in the poem. I could fully abandon myself to that thing. My nature is that way. I must see the picture vividly. I saw the

picture. Mr. Babbitt failed to see it. It may possibly have been because his mind was not sufficiently composed when I began to recite. Will those of you who fully failed to get the picture raise their hands? There is one courageous hand. Sometimes the fault is in the audience. I am very glad of these criticisms, they have all been very suggestive, though they have not fully persuaded me.

MISS WHEELER: There was such an effort in the words "Far more fair," to bring out that little discrimination—that this night was far more fair than the other—there was too much discrimination for the atmosphere.

X MR. TRUEBLOOD: I thought I should be a silent listener and not offer any criticisms upon the reading this morning. I was interested throughout in the interpretation of the poem. I think the criticisms that have been made by all those who have spoken, the positions they have taken, have been very justly taken. At the same time we may enjoy the poem as presented without criticizing so severely. There are some mechanical parts that I want to call attention to, if anything I could say would be of service. In coloring his words very often Mr. Rummell drawls them; he keeps them on level tones of pitch; he gives notes of song. Speech that is interpretive should be without the song element in it. There should be melody without the song, and in several places I noticed the interpretation, the coloring took the nature of song, and therefore lacked directness. Nobody sings when he is in earnest. If you sit down at a table or sit down to converse with any one in the room you never sing to him. If you want to give out thought and give it directly you never sing; although that is not saying that people who are taught to sing are not taught to sing with feeling and emotion. But then that is a different kind of expression. But speaking ought to be speaking and not singing or drawling.

Then if I should emphasize a point made by Miss Wheeler it was the over-exactness in coloring now and then. When the reader came to the word "softly" it seemed to me he tried to make that unduly soft. The tendency with most people in interpretation is really to try to color those words that are capable of coloring, a

little more than is necessary. May I call attention to mispronunciations. In the words "breast" and "pressed" the sounds were very much like the short "a" "brast" and "prassed." "Nothing" was given with the short sound of "O." They use that a good deal in Canada but the American pronunciation is that of "O" in "son." "More" sounded more like "mawr." And the word "long." I am not an advocate of making all short "O" sounds the same. "Ng" and "r" and the liquids generally, lighten the sound of the "O," and because short "O's" are given in the dictionary all the same it does not mean that sounds that follow them may not lengthen the "O" sound. The sound of "O" in "song" is not the same as in "sot." I do not think any of us in this room would say "Böoston." It is a longer sound than the very short "O." An expression I heard once down in New Jersey: "He went to his office, took up his coffee, and now had a very bad cold." Those are minor criticisms I would have made to a student.

MISS HAGONER: When I read this poem this morning I wanted to realize the picture of the poem. After I had read it I realized that there were three souls, two that had not the real sweetness and benefit of life, one from over toil, the other from drifting, though I think the one who drifts really works harder than the one who toils. And in that last verse preceding "Is there no life?" and in that last line that lifts man from this world to a higher sphere, I do not believe it would be possible for one to give too much expression to those lines—it depends on how much you feel for humanity, how much you can put into those lines. And I thought this morning that was our idea in analyzing this poem. It is a poem of life and I feel that we ought not to see ships or sky but only the soul. The further we get away from words the more we derive from this selection.

## SESSION OF THE MAIN BODY

PRESIDENT WILLIAMS: I take great pleasure in introducing Miss Ellen A. Hanson, of Chicago, Ill.

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### HOW TO TEACH LITERATURE SO AS TO INSPIRE A LOVE OF READING.

MISS ELLEN A. HANSON, CHICAGO, ILL.

"I can easier teach twenty what were good to do than be one of the twenty to follow mine own teaching."

This little truism of Portia's has been so often quoted and so readily accepted that one scarcely ventures to question it. Like all truisms, however, it is not more than half true. Doubtless when we know a thing theoretically,—that is, merely know about it—it may be easier to pass on that cold knowledge than to use it as the basis of action. If, however, the knowledge, great or little, has been welded to experience—has become a part of self—so that acting upon it is simply living; then it is certainly easier to do the thing than to teach the twenty. Any good cook—and I hope, for the welfare of society, that there are many present—knows how this may be. Is it not easier, granted a knowledge not to be found in cookbooks—unless between the lines—to go into the kitchen and concoct the salad than to instruct any one—not to say twenty—in the same gentle art? So in the teaching of literature, it seems to me far easier to go before a class and win their interest in a book or poem already dear to me than it is to stand up before a body of people who already know all about it and tell them just how it ought to be done.

Still, when one likes to do a thing, one rather likes to talk about it—and the talking probably does no harm. With that comforting reflection, I shall venture to talk for twenty minutes on: What we as teachers of literature ought to be; what aims we ought to keep steadily before us; what limitations we must recognize and meet; what methods we may safely follow; and how we should regard our profession.



In considering our own qualifications for our work, there is at least one thing that needs emphasis: namely, that we need something more than information and understanding. We may grasp clearly the meaning of a piece of literature, may know much concerning the author and his times, may be able to analyze the form and point out the beauty of imagery and language, may quote fluently all the criticism that has dogged the work and its creator down the generations to the present;—and yet we may fail to bring the pupil into vital contact with the spirit and life of the work. Unless we catch emotionally the rare quality of the single word, the melody of combined words, the beauty or poignancy of the compared or substituted images, the gleam and flash of wit, the genial glow of humor, the pathos, the restlessness, the aspiration, the power, the repose, of book or poem; and unless, moreover, these awaken in us the joy of familiar or new-found treasures, we are not prepared to train the taste of others.

That last phrase serves as well as another to define our aim, which I believe should indeed be to train the taste; that is, to open up as many sources of pleasure as possible. We need not distrust the motive of pleasure or be over-anxious regarding the ethical bearing of our work. No one ever learned to enjoy a sincere and beautiful work of art without being made better through that joy.

We consider for a moment what the average reader gets from the average book. I have stood at the delivery desk of a great public library and listened to conversations between attendant and patron much like the following:

"Are any of the new books in?"

"Well, there's 'The Slim Princess.'"

"I had that last week. Is I-o-l-e—however you pronounce it—in?"

"No, but here's 'The Tides of Barnegat.'"

"Is that good?"

"I guess so. It's out most of the time. It's one of F. Hopkinson Smith's."

"I don't care much for him—but give it to me, anyway."

And then the book, selected from a row of novels that

never seem to have a chance to take even the briefest nap on the shelves, slides across the desk to the reader.

This sort of reader is in quest of just one thing—pastime; is looking for a book that will hold the attention through plot alone. The one pleasure looked for is of the simple, primitive, what's-going-to-happen-next sort. Such people read twenty books where a discriminating reader scans the reviews of nineteen and—perhaps—reads the twentieth. To this sort of reader, a book in which the characters are carefully portrayed and consistently evolved is no better than one in which they are mere puppets; is worse, in fact, since the development of character arrests the narrative and dulls the excitement. "Sentimental Tommy" ranks far below "Graustark."

The ability to read, however, and the desire for the pleasure afforded by books, furnish the teacher with a nucleus for growth; while the poverty of interest and the satisfaction with the single element of pleasure create the problem and suggest the aim. To lead the student to enjoy the characters as well as the deeds; to value setting and circumstance as well as character and action; to catch that indefinable something we call atmosphere as well as action, character, or scene; to recognize the author's philosophy as well as his picture of life; and finally to appreciate manner as well as matter—to take pleasure in the art for its own sake: in short, to find so much in one strong, true book that one reading will seem only a beginning; that a student's books may be not his diversion for an idle hour but his companions for life—this is, or should be, the end kept steadily in view in the class room.

In the pursuit of this end, we are limited by lack of time. Our work ought, in the first place, to have been started at least three generations ago. That we can scarcely remedy but we may study how to make the best use of the time at our disposal. That this time is all too short in the average academy or college course goes without saying. The most serious limitation, however, comes through the intrusion of subjects that ought to be considered separately in more advanced classes; namely—literary history, biography, and criticism. I am not trying to minimize the value of information. It is good to be

well informed, but we are sometimes so afraid that our pupils will not appear intelligent in the presence of cross-questioning examiners, that we allow ourselves to lay the stress on "knowledge about" while we acknowledge to ourselves the opposite aim. When we have the courage of our convictions, we shall let historian, biographer and critic hold up their candles to the great work of literary art when the student has discerned all he can by the light of his own understanding and experience. When, through careful reading of the "Rape of the Lock" and the "Eve of St. Agnes," he has really felt the difference in subject, method and temperament between Pope and Keats, then it is time to talk about the two men and the Zeitgeist each expresses. In fact, the student whose brief and precious time has been spent in arming himself with a panoply of facts about books and their writers, is not half so rich as one who has been left to browse in a well chosen home library, neither knowing nor caring for age or authorship. Whatever the latter has acquired has been accompanied by pleasurable emotion and furnishes a better background for literary study than any amount of "knowledge about."

All this means the deliberate sacrifice of much that constitutes the average academy course—courses often planned to arm the student against the shafts of the examiner rather than enrich his experience by opening up to him the "great, broad, beautiful, wonderful world" which the poet sees and interprets for us, who might never see it save through his eyes. Personally, I make the sacrifice without compunction, for I realize that the armor of fact, by which I have at times been protected, has always slipped off as soon as examinations were over. On the other hand I count the beginning of my real growth in literary sense to have been made when in a first year high school class, a teacher made me feel that, in reading carelessly over one of the finest passages in Irving's "Voyage" and failing to catch its beauty, I had somehow lost an opportunity and moreover had shown my own inferiority. If we can furnish this sort of stimulus, we need not fret over the loss of some knowledge about a knowledge not only secondary in value but often a positive hindrance to original and vital thinking on the part of the pupil.

Besides being limited as to time we are hampered in the carrying out of any plan by the personnel of the class. We cannot always teach the subjects we think important or stimulate directly the interest of the pupil in the thing that gives us pleasure. For example, the lyric is not immediately interesting to High School boys. The "Lady of the Lake," however, is interesting to boys, and when through a study of the poem, they find how large a place the song held in the lives of the rugged heroes of Scott's poem—how they sang at their oars and sang in prison; how the minstrel sang the ballad to the lady and the warriors chanted by the bier of the chief—their regard for the lyric rises perceptibly. No course ought to be so cut and dried that the teacher may not be free to approach the subject by the road of the pupil's experience and already formed taste.

Now as to the means to the end. First of all, if we value the pupil's own development, surely we will let him find his way through a given piece of literature, getting from it whatever by right of knowledge, experience, and temperament, is his. I firmly believe that in every great work there is something of individual appeal to each one of us and that this something we ought to find out for ourselves and, furthermore, that we ought graciously to permit our pupils to do the same before we intrude our own knowledge or opinion. I have had a boy whose experience was of life on a western farm throw light on a line in Shelley's "West Wind;" "Driving sweet buds like flocks to feed in air"—a line that had never brought to me any vivid image. I asked what the class understood by the passage. The boy mentioned explained that on the farm in the spring, they drove the cattle out from their winter confinement to feed in the open, so he supposed that Shelly meant the spring wind drove the buds out from their close quarters underground to live in the open air. It was a satisfactory explanation and one which had not come definitely to me because I lacked the interpreting experience. It was a case where one passage, at least, made the right appeal and where the teacher would have been an intruder.

After the student has appropriated all that belongs to him and has had some chance through conversation or



written exercise to report upon his pleasure, indifference, or displeasure—anything so that it is honest—then it is time to supplement his work, to enrich his experience by lending our own or that of a greater critic. This may not mean any direct instruction. The student should do all he can for himself without the imposition of the teacher, the text-book or the critic. Questions, not on facts about the work studied but on its thought, imagery, language or verse form—questions that will compel clear thought and imagination—naturally come next. The answering of such of these questions as the pupil cannot answer for himself constitutes the instruction in the class-room. The teacher, the text-book and the critic are then an aid and not an imposition.

Last and best of all is the contagion of good reading aloud. You may take it as a proverb that *an ounce of interpretation is worth a pound of explanation*. No one, to my mind, has a right to teach literature, who cannot do more through interpretative reading than through instruction. We may talk all day about the flavor of a rare fruit, but if we cannot give our listener a taste of it, we have added merely to his knowledge about and not to his experience. In the same way we may discourse on the melody of prose or verse or the subtlety of phrase; but if we cannot reproduce the quality through the fine shading of voice, we have not at command the best means of stimulating taste. It is true that we must often resort to cold analysis; but when we do, let us never leave the impression of a dead, dissected thing, but rather restore the sense of wholeness by rereading if possible or by a fresh recall of general impressions. It is not easy to say just how we may thus synthesize, nevertheless it ought to be done.

One more point. If we ever question whether the work we are doing is worth while, let us remember that the art we are trying to bring to our pupils is the one art accessible to all. The other arts, expressing themselves in matter—architecture with its large displacement and its three dimensions, sculpture, also, with its three dimensions, painting with its two, music with its demand for instrument and performers, oratory dependent upon the human voice and body—all these are limited as to time

and space. They must come to us or we must go to them. Literature alone, having for its material the immaterial thought or image expressed in a set of symbols clear to all who understand the language and capable of indefinite reproduction, is entirely free from limitation. It furnishes the one source of art pleasure that is open to all.

And now to sum up: As teachers we must give, as we ought to give at Christmas, something that we value ourselves. And in the case of literature we can both give and keep; but we may beware of trying to give anything that is not wholly and absolutely our own. As to method, the two main considerations are the regard for the individuality of the student and the study of the text rather than the text-book. Last, if we are tempted to doubt the dignity of our work, let us remember that we have hold of the one art through which we may train the taste of the largest number of people. (Applause.)

PRESIDENT WILLIAMS: The fruitfulness of the subject for discussion, its attractiveness, the fact that we are all interested in this subject; that we have all passed through a long series of experiences in treating it, and the knowledge that the committee evidently had of the ability of the person who honored us with this paper, have all contributed, I am sure, to this omission of names of the disputants, or those who will discuss the paper. The committee would like to limit the time of those who discuss the topic to three minutes.

MISS WHEELER: A certain little experience contributed to my desire to have this subject upon the program. I have heard a student in an academy where literature was taught, where the pupils were required to read so many books a month, say, "If I ever get through this course of literature I will never read another book as long as I live." And that was what suggested this subject. I hope the time will be occupied very briefly and with great terseness by those who are using elocution to teach literature; as far as possible. That is our password of admission to the departments of general education, our ability to use elocution to teach literature, not to teach elocution. Managers and heads of departments say: "We do not want them to recite; we are

teaching literature." Let those who speak try to speak to that point and the points brought out in the paper of the use of elocution to teach literature.

MR. HUMPHREY: Mr. President, I heard some one say we might as well try to teach the piano without the instrument as literature without the voice. An author of some note reads invariably from beginning to end whatever literature he talks about before his classes before he takes it up in any other way. His classes are very popular and very productive of good.

MR. KLINE: Mr. President, I rise, not to discuss the paper, but to bring to you the name of a book which I think you all as public readers and teachers of literature through the voice will be delighted to read. I had hoped Miss Hanson would mention it. You may not agree with all it says, but I think you will find it exceedingly inspiring and helpful on this very subject. One of the points that struck me forcibly in reading the book, was the statement that if all men and women who took examinations for entrance to our universities and colleges had to take an examination in joy in literature they would never be admitted. The book is full of exceedingly helpful and thought-inspiring ideas. The title of the book is "The Lost Art of Reading," by Gerald Stanley Lee, published by Putnam & Co.

MR. SILVERNAIL: Mr. President, I do not wish by my silence to indicate any lack of appreciation of the paper we have just had the pleasure of hearing. It has encouraged a good deal of hopefulness and made it seem possible for us to attain the thing we so devoutly desire. It presupposes some things that are not definitely stated. It presupposes an intense enthusiasm and love of literature in the teacher. No one could carry out the program outlined so admirably unless the teacher herself had enthusiasm for literature and love of good literature. How shall we get our teachers of elocution to love good literature, to interpret good literature? To lift themselves above the merely entertaining and strike towards the heart of the elevating and imperishable, not only in its place in our libraries, but in the hearts of people. Another thing that impresses me as exceedingly important in the teacher who wishes to cultivate a love of the

beautiful in the pupil, is to bring to his thought things that are lovable. I will not consent to listen from a pupil to a cheap, unworthy extract—there are so many beautiful things in our language. If a pupil brings a selection to me that is not worthy of his spending time on, I refuse to accept it. Our pupils in their plastic condition of early life, can have their eyes and hearts opened to the beauties of our literature by familiarizing them with a few good things and interpreting them so that the pupils see and feel the beauty. It exerts a subtle witchery. I want to emphasize that thought so admirably put by Miss Hanson, that "an ounce of interpretation is worth a pound of explanation." We have too much of the didactic. Taine is right in calling literature life. It should become a part of the child's life, and he should drink in the sunlight and absorb the warmth and come to an appreciation of all the fine things that thrill the heart. Have you ever sat under the influence of a great actor or orator and heard a cadence filled with a soul quality of feeling that caused your temples to tingle with responsive thrill,—something that you never could forget? I shall never forget hearing George William Curtiss, in his Eulogy of Channing exclaim: "Mr. President, I never saw Channing. I never heard the accents of that voice. I never looked into those heavenly eyes; but often as I have walked in that old garden at Newport which he loved so well, and listened to the voice of the neighboring sea, I have thought it was the most fitting symbol of his life." The witchery of that influence that seizes a pupil's mind and makes him feel the beauty and the music and the soul of the author, makes him realize that Longfellow is right when he says: "Next to the glory of writing a grand poem is the glory of reading it grandly;" and that must mean that the pupil has been led so to interpret it that he has re-created it. And there to me is the genesis and the history of our art. Three words will comprise what we wish to attain,—creation, re-creation, recreation. When we get a pupil to re-create the thought, to understand it through analysis, through synthesis so that he has reproduced and re-created it for himself, then it becomes a recreation. Then you will find him hiding in the corner with his books, will find his taste for literature improving,



will find him abandoning the cheap, unworthy authors for the things immortal, going from Henty to Sir Walter Scott, from the dime novel to Dickens, from the low stage of the popular story to Thackeray and the other immortals, Ruskin and Hugo and Tennyson and Browning and Shakespeare and the Bible,—which will come at last to take their place.

MISS WHEELER: I did not mean that only so-called teachers of literature should speak. We need to emphasize with the admirable address of this morning the fact of the individual touch, of lifting the pupil to the point where he can best take hold of the selection. That was most admirably put. Not that we should pursue any definite, formal way with the pupil, but that with each pupil there must be some definite form of attack suited to his individuality. There is too much talking about literature and not enough interpreting of literature.

MR. TRUEBLOOD: I was much impressed by what Miss Hanson said in regard to the development of individuality of students in the study of literature and interpretation. It is a very helpful thing for students to know that you are coming to them for ten or a dozen lines of interpretation, in a Shakespeare course, for instance, where students are studying some whole play and are interpreting the principal themes, ten lines apiece, perhaps around the class before they are assigned parts to commit and interpret from the platform with others who will take other characters. The responsibility of interpreting lines develops the individuality of the students, and it is a great source of gratification to give them credit for all that they do well, and help them, if possible, by interpretation of a line or a couplet without doing the whole thing—very seldom doing the whole thing—but drawing them out to reach these points, themselves, and make the most of them. It is a source of great satisfaction for the teacher to be able to draw things out in this way by now and then interpreting half a line or a couplet for pupils in order to lead them, themselves, to make it much stronger than they could otherwise. That is the one thought that I want to emphasize at this time, the idea of developing individuality in the student of literature through his ability to interpret those lines to an audience. Then I

might add, too, in connection with this that the opportunity of committing parts and coming on the platform before an audience with others who have committed other parts, in their effort to interpret and get the most out of the literature is another source of development of individuality which is very helpful to students. They get interested in literature. They remember a play that they have gone through in this way, that members of a class have committed and presented, say, perhaps, a class of 20 or 25. They do not get many parts, but they remember the play much better than those who have simply read it over for the literature and have not gone into the depths of the interpretation.

MISS FEE: It is often difficult to give out even to our most intimate friends the beautiful thoughts which we have in ourselves. We can talk around and about them, but we come right to our own created thoughts and the real beauty which God sends into every one of us it seems difficult to give out. I hardly know why:—from force of habit it may be. I have noticed the same thing with the children, that after you work on a selection you would find that there are depths of beauty even in the youngest; and, whereas, early in the work they may bring you a selection that is mediocre or inferior it seldom happens the second time that they bring a selection of that kind after you point out the real beauty of a selection to them. I have found the same thing true with both girls and boys.

PRESIDENT WILLIAMS: Professor Fulton, of the Ohio Wesleyan University, will finish up the section with a paper on "Climax, Relative and Absolute, with Illustrations."

MR. FULTON:

*Mr. President, Ladies and Gentlemen:* I have been assigned the subject, "Climax, Relative and Absolute, with Illustrations." I would like to dispose of the last first. I see there are several announced on the program for illustrations, so I shall leave that to the speakers. I should like to dispose of the terms relative and absolute. I asked the chairman of the committee last evening what she meant by those terms, and she gave a very clear understanding of them in this way, that sometimes you

have a little climax which is not complete until you have the greater climax which follows, and that the absolute climax was the culminating or concluding climax, whilst there may be a number of others to make up that climax. In the real sense there is no absolute climax. Climax is relative. It is brought out by contrast, there is no condition in life but that some other condition may be a climax above it, and it is only by the comparison of different conditions that we find out which one is the climax of the other. So, climax is relative. That disposes of another part of our topic.

Then I wish to dispose of another part of the treatment of the subject that we can not enter into this morning, and that is, how climax is brought out. In general terms all climax is brought out by emphasis. Emphasis by voice and emphasis by action is the whole study of elocution. The skill of the reader or speaker is shown in his ability so to emphasize certain points in the composition, as to bring out the climaxes in their proper places, proper proportion, and fullest effect. We can not undertake this morning to take up the great subject of emphasis. That also is made by contrast. You emphasize a figure in the foreground of your painting by painting behind it a background. I remember once visiting a great painting in Kansas City. The artist had spent four years out on the plains getting ready to paint this picture; and after a year, or possibly two years of work on the canvas, he invited the press to see his painting, "Custer's Last Charge." There was one criticism made by Miss Anderson, a reporter on the *Times*. She criticised the appearance of the right hind leg of one horse that had been shot down in this battle. She said, "The rest of the horse is suffering, but if you look at that right hind leg you would say the horse is asleep." The artist thanked her for the suggestion. He seized a delicate brush and shaded the veins and muscles of the right hind leg and said, "There; that is a suffering horse." What did the artist do? He emphasized. So I say, that is what you do in your speaking. You emphasize certain words. We can not undertake the great subject of emphasis, but we are to remember that climaxes are to be brought out through emphasis.

Emphasis must be inherent in the language and the form. You can not, with any amount of elocution, bring out a contrast or an emphasis or a climax, if that climax is not wrapped up inherently in the language, in the thought and in the form. I insist upon those three. You may have the language and the thought and not the form, or you may have the form and not the language and not the thought. Then we are to search for the inherent climax, and that is one of the great arts in the study and interpretation of literature, about which we heard a moment ago. I have known teachers of literature to read on a dead level line every thought without any emphasis of one above another, and yet there were inherently in that literature the most beautiful climaxes. Failure to realize the inherent climax of your literature is the cause of much poor reading on the part of teachers of literature. I know of such teachers who actually drone away the hours in the class-room, reading the text in an inexpressive way and then depend on collateral quizzes to find out if the student had studied that term. That is not teaching literature.

In looking for this inherent climax how shall we find it? First of all, we have the climax of the sentence, and that is marked by the emphatic word. Then we have the climax of the paragraph, and the paragraph is the unit of thought in your discourse. A friend of mine, Prof. Denny, of the Ohio State University, and Prof. Scott, of the University of Michigan, got out a book on paragraph writing, and did a wonderful work for teachers of English, in showing that the paragraph was the unit of thought. You must discover the climax of the paragraph, and when you have found it you must enjoy interpreting it, and bringing it out before the audience or before your class.

Then you must look for the climax of the whole selection. What is the real climax of your speech, of your reading? What great truth do you impress? What culmination of emotion and thought have you reached in interpreting that selection? If you have failed to bring the mind and the sensibilities of the audience up to that culminating point which we call climax, you have actually failed to teach that piece of literature. What is the story



of the selection you are giving? Where is the climax of the story? You must look for the climax of the drama. What is a drama but a series of climaxes leading up to some culminating climax? Take, for instance, the story of Macbeth, which is merely the story of temptation, sin and retribution. What is the climax of the temptation of that story? The climax comes when the witches poison the mind and excite the ambitions of Macbeth, expressed in the words of the letter which he writes to Lady Macbeth. What is the climax of the sin of that great drama? It is when Macbeth murders King Duncan to obtain the crown. What is the climax of the retribution? When Macbeth, old and deserted, his honors all empty, and when "Burnham Wood has come to Dunsinane," he calls in vain for help and at last dies at the hands of his mortal foe, Macduff. That is the climax of the retribution, the punishment that comes in this life.

I am going to tell you this morning a secret in the teaching of oratory. I put it in that form because I want you to believe it is a secret, and then you will tell it to somebody else. We all want to do all we can to spread good things in oratory and elocution all over the world. Now, the secret is this, that the minds of your audience will be moved by a series of climaxes; all reaching to some great climax which must come somewhere in your oration. Mr. Silvernail knows if he hooks a very large fish on a very small line that he must not pull that line with all his might and tear out the hold on the fish, or break his hook or line; but he reels in the fish a little while, and lets him have the line, then reels a little further and lets the fish have the line, then a little further and lets the fish go again, and after a while he brings in a very large fish on a very small line. Now, that is the way with your little oration. The line of thought may not be as strong as a cable, but with that little line you can draw in your audience if you will do it skilfully. And so the process of climax is that of bringing the audience a little toward you, then relax and let them go, then another climax, and relax again, and after a while the audience is all over on your side of the question. You have captured them, they are yours. (Applause.)

Here Mr. Fulton recited a part of Prentiss' speech in

behalf of Ireland as an illustration of climax. (Applause.)

MR. FULTON, continuing: The longer I teach in this profession the more I rely upon the conviction that the philosophy that we teach in expression is a philosophy of life, and unless we can live the principles we are teaching our teaching is false and vain. In a larger sense this matter of climax is a matter of pulse, each pulse-beat represents a climax—climax is a law of muscular action. In the gymnasium we bring the muscle up to its utmost power and then relax. It is a law of the physical appetite. Hunger,—a great blessing in life, which not all of us have,—hunger when gratified reaches its climax. Thirst when gratified reaches its climax. It is a law of child-play. What is the dominant idea of all games? The climax of victory.

In the battle of life climax is a law. We go to war; we engage in battle; victory is the climax. We must teach the law of climax in the school room. I want to say to you that your success as a teacher will depend upon your power to bring your students' minds to a climax a sufficient number of times during the day to educate them. Their mental growth will be measured by the number of times you can bring your pupils up to a climax of effort. There is a climax in the social evening. Look for it, what is it? Is it the splendid entertainment you have had, the social tea, the fine supper? Was it the splendid poem read, was it the beautiful song? There is a climax in the Sunday morning church service. Was it the reading of the scripture, the message of God to man? Was it the prayer, the message of man to God? Was it the song? Was it the sermon, or was it the amen at the close? There is a climax of the day, a climax of the morning, a climax of the noon, a climax of the evening. Where was your climax this morning? Did you get your climax yesterday by seeing some great painting, or reading some beautiful poem, or hearing some magnificent piece of music? Did you go out and hear the voice of nature and get the climax of life in the sound of birds and rippling brooks? There is the climax in the year. Is it the spring with its promise? Is it the summer with its fruitage? Is it the autumn with its gathering? Is it the winter with its social life? There is a climax of life.

Is it youth with its dreams? Is it manhood with achievements? Is it old age with honor and glory? Is it the circle of friends you have loved, the long life of usefulness you have lived? There is a climax beyond the present life, and the question that you and I after all have to solve, is the climax that comes through a life of right living that will enable us to rise upward, or a life of bad living that will cause us to sink downward. If we look for and work out climax in this life and in the life to come I think we shall have climax at its climax. (Applause.)

PRESIDENT WILLIAMS: We shall have the first illustration after having heard from the chairman of the Literary Committee.

MISS WHEELER: I wish simply to emphasize the fact that this which follows is not to be a discussion. These are simply to be illustrations. Miss Ostrander will take the place of Miss Lentner.

PRESIDENT WILLIAMS: The first will be given by Mr. Geo. C. Williams, of the Conservatory of Music, of Ithaca New York.

MR. G. C. WILLIAMS: It has always seemed to me that climax was open to criticism, especially in the monotony of its use; that so many of the present day speakers and writers seem to recognize only one form of climax, the crescendo; no matter whether the sentiment is impressive or active or heroic or dramatic; the climactic form is so often the same, the one forcible, bombastic crescendo. In trying to find illustrations I have endeavored to find illustrations of as many forms as possible. As I have already indicated the crescendo is hardly in need of illustration, as Mr. Fulton has already so forcibly brought out that there are other forms besides that one crescendo. I will first endeavor to illustrate a diminuendo climax, using as an illustration a verse from Byron's Prisoner of Chillon. (Reciting selection referred to, followed by other selections illustrating other points of climax.) (Applause.)

MR. RUMMELL: I like to go back and find out what words mean. Climax is a Greek word signifying a wreck or storm. In its original and proper English use it means a figure of rhetoric in which a number of propositions or ideas are set forth so as to form a series in which each

risers above the other in grace or effectiveness of expression. The use we have had discussed this morning is the more popular one which has grown up out of a misunderstanding of the modern use of the word. We have been treating the climax as the culmination, the summit height, the acme of the thing. It would be worth while to go back to the original meaning of the word. About the middle of the 18th century a certain writer published a book on elocution in which he said that in a climax the voice should always rise with it. He meant, of course, that the voice should rise perhaps in pitch, and also in intensity. Let us take a simple example from *Romeo and Juliet*. (Mr. Rummell gave recitations from *Romeo and Juliet* as illustrative of the points made, and also from a chapter from St. John's gospel of how the blind beggar was restored to sight.)

#### SECTION I.—METHODS OF TEACHING.

MISS ALDRICH: The subject, "How to Teach Rhythm," is one of vital interest to us, especially when we come to those dainty little poems, like "Sweet and Low," "Break, Break, Break," and all those beautiful selections in which rhythm plays so important a part. How will you get pupils not only to realize, but to give in interpretation this rhythm that is so important? Miss Ostrander has consented to open the discussion.

MISS OSTRANDER:

*Madam Chairman, Fellow Workers:* When Miss Aldrich asked me last evening, to speak on the subject of rhythm, and to tell how I teach it, I said I could not do such a thing on so short notice, but I shall endeavor to show in some degree how I get at the subject. In the first place I have been teaching college girls, ranging from 17 to 22 years of age. I take it for granted that the pupils have passed through the rhetoric and have had a certain number of years of English work. Therefore I do not stop for the technical part, but go on to the idea of rhythm as I think of rhythm in prose, in poetry, in the carriage of the body, in music, dancing, or wherever we find rhythm. And I say to them, can you hear rhythm in music? I ask them to tell me in what



way they can detect rhythm in music. Can you perceive it in dancing? In what way? Then how do you discover rhythm in prose? Then I ask them to bring illustrations of rhythm in prose, and all those things before I have come to the rhythm in poetry. After I get through that phase of the work I ask the young ladies to present poems such as "The Pictures of Memory"—poems where the rhythm may be easily detected and easily shown,—“On the Road to Mandelay,” and others I might mention, and in that way make the girl feel the sway of movement in the poem. If necessary sometimes I let her beat the time, almost, as the music master might beat the time for the pupil on the piano. Now, that is going at it technically. Then I want the pupils to show me the emotion, and after they have struck the key note in interpreting the poem and the emotional side of the poem, the rhythm comes of itself. (Applause.)

MR. RUMMELL: Miss Ostrander has spoken of rhythm as it appears in verse more particularly, and apparently thinks it necessary to teach pupils to feel and express the rhythm of a poem. Let us stop and think what we are aiming to do in a poem that is very rhythmical. Rhythm is primarily the method in which all energy, all force, reveals itself. It is another term for vibration. Thinking is force, it is mental force. Thinking vibrates, beats. Your attention will not stay on a thing more than a second unless you keep thinking around that thing all the time. The only way you can concentrate your attention upon any one thing is to think around it; think about the various things that belong to it, the various qualities. The reason is that the mind tends to focus attention upon one thing, and then immediately to leap to another thing which in some way is associated with the first. That is the psychological law. When we understand that, we realize that the rhythm in the poem is simply the expression of the poet's thinking and feeling, for feeling grows out of thought. The aim in teaching the interpretation of the poem should be to get the pupil to grasp each idea in turn and center his attention, first here, then there, then there. That is the elementary thing. As he proceeds he sees some beats are strong, others are weak; then again there are beats in the silences. In very rhythmical

poetry, there is danger that young children, at least, will sing it, will carry a sing song through the entire selection. The mechanical construction of the verse is apt to interfere with the real thought and the emotional interpretation. It becomes necessary, therefore, to get the pupil to dwell more on the thought. If the poem is very rhythmical he can not fail to bring out the rhythm of the words as far as they should have been brought out. The chief thing is to bring out the mental and emotional rhythm. It is frequently necessary to point out a rule that simply because a syllable comes in a certain place in a line it is not meant that that syllable should have a strong beat. The poet frequently varies the order of beats. For that reason we need to work primarily with the thought and the feeling. Do you realize that when you make a long pause there is a beating going on within you? It is necessary to speak again in a moment. But, if, for some reason you do not speak at a certain impulse you must wait till a certain other impulse comes to you, otherwise you will fail. You have lost yourself, apparently done something unnecessary. Actors have that experience on the stage. At certain points they may have to stand a moment before answering. There are beats going on during those intervals, emotional beats, and if the actor hold over one beat where he might have spoken, he needs to wait till another beat equally strong comes, otherwise it will seem to be in some way false.

MISS ALDRICH: The last speaker's thought should be emphasized, that if the poet has written the words, and if we interpret the thought and the feeling, the rhythm will take care of itself.

MR. ADAMS: I sometimes tell my pupils to look after the thought and not forget the poet, which has in it the same thought expressed.

MR. TRUEBLOOD: Rhythm in oratory is a thing that all of us who are teaching oratory ought to give attention to, for several reasons. In the first place the man who has rhythm in his writing can deliver it better than one who has no rhythm in his writing. I remember taking up the *Detroit Free Press* one morning after Senator Thurston had given an address before the Detroit Club. I came to a paragraph that was almost as rhythmical as poetry.

You could scan two-thirds of it. There was a regular intermingling of light and heavy syllables. The idea of action and reaction was spoken of this morning. That gives the voice an opportunity to strike and react and strike again. So when orations come to me that are laden with heavy syllables one after another so that there is no possibility of getting that action and reaction of utterance, I mark those passages and say, "Give us some lighter syllables in between these heavier syllables, and you will make them more impressive." I do not mean by this that that should be carried to extremes. A year ago last May there came to me one of the men chosen for the Interstate Oratorical contest in a neighboring state, to be drilled especially for that contest. When he first gave his speech to me I found that it was unusually rhythmical, so rhythmical that it was poetical all the way through. I did not tell him to take out the poetry, but I told him to take out some of the rhythm, so that it would be natural and free and easy. I said, "When you are talking to me on the street, you do not talk in that kind of language. It is too poetical; I can scan almost the whole of it." They had gone mad in his university on rhythm. I said to him, "We will break that up; we will intermingle light and heavy syllables, but we will do it judiciously, so that when you come to utter those sentences they will come out more freely and naturally." It made quite a difference in the young man's style of speaking, and, singular to say, I was this year a judge in a contest in which this young man was one of the contestants; I did not discover it until afterwards, but the production that he presented was in my judgment many points above all of the others. There were fourteen of them. It was the peace contest in Cincinnati before the Peace Conference. I was much pleased with the production and gave it first place, and I found that other judges gave it first place, also; and Mr. Fulton, who was one of the judges on delivery at the time, gave it first place in delivery. It must have been impressive to those listening as well as to those reading the production, and I was glad to find that the criticism on rhythm had taken effect on this young man in that second contest in which he appeared. I urge that point on all who are teaching public speaking, that the element

of rhythm be allowed to come into the work, but not to be overworked. (Applause.)

✓ MISS ALDRICH: We are now to have a symposium on "Impersonation and Life Study." This will be opened by Mrs. McCoy, and she will be followed by Mrs. Melville and Mr. Newens.

MRS. MCCOY: I have been asked to speak on "Impersonation and Life Study." I read in an old book, once, an epitome of what I think is the best method of life study. It said, "Except ye become as little children ye can not enter." I have a little niece at home who comes over nearly every day to play with me, and the first remark is, "Let's 'tend I am your mother and you are my little girl." That is the attitude we should have,—feel just as we did when we were children, and enjoyed ourselves in a magical world. It is very necessary to observe nature, but when you come to try to be some other person, to impersonate, the trouble is often, that you have observed certain characteristics of children or old men, or whatever they may be, and you select one part and over emphasize that instead of being the person throughout. As an illustration: at one time a young student in impersonation came to hear my interpretation of the "Little Minister." He was anxious to learn what he could about it and so he occupied a box all by himself and made a study and devoted the evening to it. Afterward he called upon me and wanted to talk it over. He said, "I got a great deal out of the evening. I just watched all the time to see what Babbie did with her hand, and I think I got it down fine." And he said, "I went to the play and saw Maude Adams. I saw the play three times, and the last time I walked home instead of riding on the street cars, and I practiced the Little Minister's walk, and I think I got that down fine." Instead of thinking about these external characteristics if we could put ourselves in the position of the character we are trying to impersonate, and be, for the time being, that person, in entire sympathy with him, the conditions of his life, and just take on his soul and spirit as it were, then all the external things, the bodily expression, will come natural to us. We do not have to think anything about what we will have to do with our hands or feet or faces or bodies. But we feel as



the one felt whom we would impersonate, and can imagine that we are that person, at the time, all these things will come to us unconsciously. (Applause.)

MRS. MELVILLE: If I had been asked last night I might have had a nice speech ready, but I am going to give two or three little things that are necessary in my opinion for the well-doing of life study work. There are certain requisites; No. 1, brains. I put that at the head. No. 2, observation. That means a great deal. Mrs. McCoy stole my thunder, but I am going to use it over again. Next, imagination. Next, what is not only requisite for life study work, but for everything, and it is a question that I hope will be discussed in this body at some time, and that is the development of personality. Next, the creating of *atmosphere*. Those points are absolutely necessary to successful life study work. It has been some years since I have taught children in any line of work, and yet I thought as I was sitting there a moment ago, when Miss Aldrich asked me to say a word to you: "I *am* teaching children,"—although my work lies now entirely with professionals on the lyceum platform; but, oh, they *are* children, many of them. They come to me and say, "Mrs. Melville, I heard you in your impersonations, and I want to take a few lessons from you. I can't get the old man's voice. I have tried to get my voice down and I can not do it." They thought that was all that was necessary for the impersonating of an old man. They had not observed. I only repeat what Mrs. McCoy said, that if we want to study a certain character, whether it be that of old people or children, or an eccentric person of middle age, or an eccentric young person, a certain type of life, we must make a study of that type of life. We must know what their little eccentricities are. What the people, if I may so express it, of that line of life as represented by that one person, what they do under ordinary conditions, and what they do under extraordinary conditions. Learn it by watching and observing. If I were to take up the study of a piece of impersonation I should not jump right into that piece of impersonation. I should want to make the study. I am going to observe the people, what they do, what they say, these little eccentricities, how they come on. Then if I have origin-

ality and personality enough to put myself in the place of those persons without going to an instructor, I will take up that piece of work and study it for presentation. If not, I am going to some one who has made a study of that line of work, and try and get some help. But if persons come to me for life study work and I see that they have not these requisites I will say to them, "Why do you attempt impersonating work? Why don't you adhere to something else for your platform work?" But they don't want to do that, all that come to me want that syle of work. I begin in this way. Take that story from Hamlin Garland. I ask them if they have read the selection. Yes. They have never presented it in public? No. "Very well, do you call that selection a piece of comedy or tragedy? Which is it, do you know?" "No, I never thought of that." "Very well; you haven't lived very long, have you? Do you know very much of life, or don't you?" Well, I call that a tragedy. You people may not agree with me. It is a tragedy, but it is comedy going through it.

MR. NEWENS: There is very little to be said beyond what has been given in reference to the fundamentals involved. The chief principle to be considered in studying life or in studying characters from life is the principal peculiarity of the character. It is not difficult to find that principal peculiarity of an eccentric individual, but it is very difficult to find that peculiarity which differentiates a straight character from another straight character. I do not know just exactly what I would do, for instance, if I were attempting to impersonate or present Mr. Trueblood and Mr. Fulton, to differentiate these two men. They are two straight characters. There is nothing eccentric about them, though Mr. Fulton has hair on the top of his head and—I could get along with Mr. Trueblood myself. (Laughter.) But there is one striking characteristic belonging to one individual, a characteristic movement it may be of the hand, it may be of the eye, it may be of the shoulder, but that should be understood and always considered whenever that character is reproduced. The method of life study is to find the one thing in a character, that will represent that character in a very definite way. When that is found that character may

be dismissed; and here is another character much like the first one. Where shall we go to find the distinctive characteristic that will differentiate these two? It may be the quirk of the second finger instead of the first one. That principal and peculiar and distinctive characteristic is the thing to be observed, and that close and careful observation must be a part of the student's business if he would study men and women to differentiate them in the presentation of a character in a play or in a story. Then there is a characteristic of the voice as well. Everybody talks and yet no two persons talk alike; there is not a wide difference in voices oftentimes, and yet there is a difference in voices. It is a slight difference, it may be the strong rising inflection, it may be a strong falling inflection in the same keynote; it may be a slight rising inflection; it may be a slight falling inflection that differentiates the voices of two individuals that are very nearly alike; but whenever that character appears that striking characteristic of the voice should be made manifest. It is by observing with the ear the voices of people that we are able to add to this character that little peculiarity of the voice which will make that character's voice differ from every other character's voice, and will always make him known along with this one striking movement of the body.

I wish to emphasize one thing that was presented by Mrs. Melville as well as by Mrs. McCoy, and that is, in relation to the atmosphere of the scene. Here is an old tar who is speaking on the dock. I am reading a story in a parlor splendidly fitted up, with plush chairs all about me and a fine silk rug upon the floor. But the character speaks upon the dock with the smell of fish rising from the turbid water underneath. There is the rattle of hooks and the clashing of chains and the roaring of the sea, and the shouting of seamen, all about that character, but I am in a parlor with an electric light shining in my face and with a cut-glass globe doing its best to shade that vivid light from my eyes. Now, the character is on the dock. Everything is dismissed, cut-glass, fine draperies and hangings and beautiful shades and carpets and rugs and pianos, and everything of that sort is absolutely put aside and forgotten and not seen.

For the moment the individual is upon the dock; and if you will pardon my reference to one of my characters, Job Slip is a real character on the docks of Gloucester, and I never think of Job Slip without going down and standing on the docks, Job Slip approaching me with his greasy, grimy hands and clothing, and he is there and always there. And when he goes up the street with those same greasy, grimy hands, that greasy, grimy face and greasy, grimy clothing, that character moves in that street. I am not in the parlor, but I see him roaming up the street, if you please. Where the student fails, oftentimes is this: that he sees the character down there, but he transfers him to the parlor. (Applause.)



## THURSDAY MORNING, JUNE 27

### SECTION II. INTERPRETATION.

CHAIRMAN RUMMELL: The program of the morning covers six questions:

How ought we to render:—

1. The Latin refrain in "King Robert of Sicily?"  
Ought it to be chanted, intoned, or merely spoken interpretatively?

2. The portion of the mass sung by the priest in "The Benediction" by Francois Coppee, "*Vos benedicat Deus omnipotens*," etc.?

3. The strain from Il Trovatore in "Aux Italiens?"

4. The song of the bell in "The Bell of Atri?"

5. The "Toll Slowly" in "The Rhyme of the Duchess May?"

6. The song—"The Bonnie House o' Airly"—which Babbie sings when she is up in the fir tree tormenting "The Little Minister?"

Robert of Sicily, brother of Pope Urbane  
And Valmond, Emperor of Allemaine, .

\* \* \* \* \*

On St. John's eve, at vespers, proudly sat  
And heard the priests chant the Magnificat.  
And as he listened, o'er and o'er again  
Repeated, like a burden or refrain,  
He caught the words, "*Deposuit potentes  
De sede, et exaltavit humiles.*"

From "King Robert of Sicily," by Longfellow.

The great bell upon its cross-beam swung  
Reiterating with persistent tongue,  
In half articulate jargon, the old song;  
"Some one hath done a wrong, hath done a wrong!"

From "The Bell of Atri" by Longfellow.

MR. RUMMELL: The question is not what we like, but what is good art. We may like something which is not good. We may dislike something which is good. Art is not nature, but it is founded upon nature.

MISS ALDRICH: In reading this selection to my boys and girls I have on those later words given a very slight modification of the speaking voice; you could not call it the tone quality nor the chant, but the peculiar bell-like quality that is used in the voice when we are trying to give such exercises as "Vendome" (in deep ringing tone), any of those qualities that may be used sometimes when you want to send it to a distance. In the selection quoted, "Repeated like a burden or refrain, etc.," it is slightly monotone, but not intoned.

MR. RUMMELL: Should it be chanted? Will it be false? Will it be bad art? The old-fashioned elocutionist always felt the temptation to chant these things because it gave a fine variation of the selection, and gave an opportunity for some beautiful effects. Whether they were true or false is the question.

MISS ALDRICH: It seems to me if the lines or words quoted were used in an impersonation the chant is permissible, but if it is used merely in description then it is not permissible. (Miss Aldrich read the lines.)

MISS HAGONER: May I ask Miss Aldrich why she suggests intoning and then does not intone? I understood her if it was a description she would not care to intone on that account. Then why did she suggest it? Why did she not go on and give those lines the same as the ones preceding?

MR. RUMMELL: Will all of you who felt Miss Aldrich's interpretation was good art raise your hands. I see some hands. How many of you would like to have more done than that? I see some hands.

MISS WHEELER: I for one can not vote in that way. It is too vague a way, whether I would like to have more done.

MISS ALDRICH: The only reason I suggested it was because it comes under what you might call the covering of a word. The tone that is used is suggested just as we would use any tone, soft or low, high or loud, harsh or nasal, for suggestion only. It is what we might call word

painting. By that word painting or tone coloring we may suggest the bell tone without attempting to imitate the bell.

MR. BABBITT: I have been accustomed to give it in the way the chairman does. One should identify himself sympathetically with this poem. Since the poet has given us the exact words in the Latin it is evident that he wants to call up before our minds that distinctly, otherwise he would have simply made it descriptive.

MR. RUMMELL: Later in the poem he gives it with the English words.

MISS WHEELER: The words of the chant are the argument of the poem. "He has put down the mighty from their seat and has exalted them of low degree." The fact that the words of the chant are introduced is no argument to my mind for its being necessarily chanted, in tone. That occurs in a great many places, and in fact the use of quotation marks itself is a subject upon which there is much discussion. The reader apparently tried to suggest the listening; he tried to suggest that he was receiving those words rather than giving them.

MR. RUMMELL: Yes.

MISS WHEELER: That would seem to me to be the keynote of the interpretation that we should say it or intone it or whatever we wished to do, as if we were listening to that, as if I were telling you that I had been listening to it, and it came to me in such a way. It is somewhat a matter of temperament. With me it is always what would that kind of a person do under the circumstances.

MR. RUMMELL: I chanted the lines, giving a melodic form, something in the way of definite musical notation, something that could be written down on the musical staff. Now, another way. Let us try and see whether we can intone it. It is exceedingly difficult, of course, to stand before a convention and do these things and not be self-conscious. If any one will attempt to give it I shall be glad. Intoning, in my estimation, is not quite the same thing as chanting. (Mr. Rummell recited the selection by intoning the Latin words, following it by simply repeating the Latin words.)

MR. RUMMELL: It is not so good. It lost something of the atmosphere in the last case,—even if I had done it

better. I think we should either intone or chant. King Robert himself did not know what the words meant, and asked for the meaning afterward, so that the giving of the words to bring out their meaning is not necessary. What we need to get rather than the meaning of the words is the feeling that came to King Robert when he heard them over and over again and again. I will ask all of you who prefer the chant, and to whom the chant seemed to be the most artistic rendering, to raise your hand.

I see one hand. Now, those who prefer the intoning. I see more hands. Those of you who prefer the speaking of the words. I see no hands at all.

This points the way to a clearer understanding. In the second selection we have a somewhat different circumstance. I haven't the poem here, but most of you know it. It is a soldier who tells what he did and what he saw. Would he, in telling the story in that way reproduce the actual chant?

(Mr. Rummell read the selection.)

MISS ALDRICH: A common soldier would not be apt to remember the exact tone of the chant, the exact melody of the chant; he would imply the chant by the intoning, but it is not likely that he would know the exact melody that the priest used. It depends entirely on the man's temperament.

MR. RUMMELL: He was a Catholic soldier; he was a French soldier. He had been a blasphemer and undoubtedly an atheist. It appears that afterwards he became converted, and being a Catholic himself he might have known the chant.

MISS WHEELER: The atmosphere in this is the principal thing, and for one to use a quiet, mellow, musical voice right in the midst of that story as told by the soldier in his brusque, dramatic way, destroys the atmosphere.

MR. RUMMELL: That is right. One of the most prominent elocutionists of this country always chanted it the way I did the first time, only he used more voice. He had a big voice and was used to large audiences, and gave it in full power.

MRS. MCCOY: Do you not think it is purely a matter of taste and difference of opinion as to what pleases? There might be reasons for giving it either way, but as



to which is the most artistic effect is a matter of opinion.

MISS WHEELER: Is it not a matter of art?

MR. RUMMELL: It is not always the effect. It depends upon whom the effect is from. A certain kind of a boy would say that that was great, and perhaps a person more fully cultivated would object to it.

MRS. MCCOY: That is just the reason why this audience ought to decide.

MR. RUMMELL: This kind of an audience?

MRS. MCCOY: No, this audience. This particular audience. What pleases most this audience ought to be the criterion, any way, in this particular case.

A MEMBER: Is it not the meaning of what the priest said that should be interpreted in this case, the meaning to the soldier?

MR. RUMMELL: I think not. The priest was pronouncing the benediction upon his imaginary audience. The soldiers had come in, and were hostile to him and already had received orders to shoot him down, and he nevertheless finished his service and then fell down dead. We know what he was doing, that has all been brought out, that he was strenuous to complete his benediction, and the atmosphere of the situation has been created by the soldier's narration.

Not to lose too much time from the third selection. How shall we render the strain from *Il Trovatore* in "Aux Italiens?" I have heard those with fine imagination sing this. But would a man in real life, who was simply an opera goer instead of an opera singer, try to reproduce the effects made by Mario?

MRS. HITCHCOCK: The way I have always given this, I have had the words sung for me.

MR. RUMMELL: Now, is that good art?

MISS NELKE: I feel very strongly about this selection. I do not believe, under any circumstances, it would be true to the poet, to the author, or to the highest standards of art to sing or to have anybody sing those lines. In the first place the words are the key to the whole poem. It is not the music of Mario's voice alone. It is not the sentiment aroused by the occasion. It is the direct meaning of those words, "Do not forget me," that brings back the image of his first love, and he decides that he

must not be false. The words here are the main thing and the underlying thought. Then if I were to sing it I should be rather conceited in my rendering. Was not Mario the greatest singer of his time, who could charm the souls in purgatory? I do not understand how somebody else could sing it for you.

MRS. HITCHCOCK: I did not mean they sung. I meant they played and I spoke the words.

MRS. IRVING: The older members all remember Charles Roberts, Jr., of New York, who gave this selection for us in Boston, and how we all applauded and congratulated not only him but ourselves that we could have that poem given in such an artistic manner, and Charles Roberts, Jr., gave the singing in a magnificent tenor voice.

MR. RUMMELL: Yes, I know he did, and there was his temptation, but was he artistic in doing it?

MRS. IRVING: If things are done artistically we can not only endure, but we can enjoy them. The manner has much to do with the acceptance of the performance.

MR. RUMMELL: There is much in that, too.

MISS ALDRICH: The very example cited by the last speaker is an argument against singing. We all remember the beautiful tenor voice, and the beautiful way in which the words were sung rather than an impression of the poem as a whole, as a soliloquy.

MRS. IRVING: Pardon me, but I must differ from the last speaker. The poem from beginning to end was recited beautifully, and we all appreciated the work that had been put upon it and the artistic rendering.

MISS WHEELER: I almost always agree with the lady who has just spoken, but I must beg leave to differ in this particular case. This is one of the poems where it is not a question of whether it is artistically done, but it is a question of the way it should be done. I believe there is a principle here, and that principle has nothing whatever to do with the way the person did it. There are some poems where that might be allowable, but in this poem it is simply a question of to do or not to do. It is either right or wrong to sing it, and whether the man sings well or ill has nothing to do with it.

MR. RUMMELL: Sometimes we may be very much

thrilled by a speaker who is really saying nothing. He is simply manifesting tremendous physical force. You hear an immense locomotive rush past you, but there is nothing spiritual about it. (Applause.)

MR. SILVERNAIL: It is very easy for us to set up hard and fast standards, and say a thing should not be done or should be done, but there is a great deal involved in determining a question of this kind. There are many things to remember. This man who is telling this story is evidently a connoisseur in art, especially singing. He is familiar with the theatre, the opera, social life. He has traveled widely. He is an enthusiast in his love for singing and presupposes therefore a great deal of skill. It is easy to say it is soliloquy. I do not think it is soliloquy. If it is given before a large audience, or before one friend in private, what is there to militate against his so entering into the atmosphere that knowing the words and knowing the music, he should sing it—being able to sing it, having sung it perhaps a hundred times himself? "Of all the operas that Verdi wrote, the best to my taste is the *Trovatore*." If he is able to sing it what more natural than that the words should leap to his lips in the notes of the score? What might be ill taste in one to attempt it at all, to bungle it, might not be in another who has seen it and sung it perhaps many times. I heard Roberts read it. I felt the charm of it then. I heard a young Frenchman read it, saturated with French, and a beautiful singer. He sang, and the thrill of that emotion that permeates that line of poetry, "Non ti scordar di me!" "Do not forget me!" came on the tones of his voice then as much as it would in the opera. It is easy enough for us to make hard and fast rules. What did the priest do in either of these cases? What more natural than that he should give out the words in the manner in which he had given them himself many a time in church? To say that a man never should sing in connection with a poem is nonsense. Circumstances alter cases, and it is the old principle which we ought never to forget—"The tools to him who can use them." (Applause.)

MR. MARSHMAN: Might this not be intoned in the third stanza, and sung in the last?

MR. RUMMELL: That is possible.

MR. BABBITT: Would not the very fact that this man was a connoisseur in art and a cultivated gentleman deter him from singing, having heard Mario and knowing how great an artist Mario was?

MISS NELKE: I believe while Mr. Roberts sang that you were thinking of his beautiful voice and you were moved by the beautiful song, but did it retain that beautiful underlying motive of the poem?

MRS. WILLIAMS: A question has been asked by Mr. Marshman, and I remember, in regard to that very point, that Mr. Roberts did not sing it the first time. He did not even intone it. Then the last time when it came in; you remember that music and the way that voice rang out. Then he had to sing it. But the other time he quietly spoke the words.

MR. MARSHMAN: I do not believe there is any danger breaking into the song in the last stanza at all. There is danger if you sing it in the third stanza. Now, the thing is worthy of our discussion. I think it breaks the atmosphere of the poem to sing it in the third stanza, but I can not see why it does break the atmosphere of the poem to sing it in the last stanza.

MR. RUMMELL: The song of the bell in "The Bell of Atri."

MISS NELKE: I will say, first, I wish the audience to bear in mind that this is a narrative in the third person, and the story is the main thing; quite different from the last. (Miss Nelke here rendered the selection referred to.) (Applause.)

MR. SILVERNAIL: Here again what should be done depends upon how it is done. The words seem to indicate that the poet was thinking of the sound of the bell, imitating it in his own mind. Miss Nelke gave it very beautifully, but the question is whether she might not have given it differently and given it better by giving it differently. The bell does not give a continuous sound. It gives one note. This might have been rendered by putting stress on the word "some." Edward Everett, who never allowed himself to do a thing or say a thing extemporaneously, once introduced into a lecture an illustration where he dipped his finger into a glass of water and held it up and talked about the drop. On the way



home some one said to him, that that was the happiest thing in his lecture, where on the spur of the moment he had dipped his finger into that glass of water, and that it must have been unpremeditated. Mr. Everett said, "I am glad you have discovered something to please you, but I spent three days on that sentence." He had written a friend in a distant part of the state asking him as to the propriety of such an illustration, and he got a reply that if it were done naturally it would be effective. His son said: "Dad ought to have done that well, he practiced that gesture, with a glass of water after dinner every day, for a week."

If it is done well, if the bell is heard now, if it rings in our ear now, if a person has sufficient vocal culture so that we can really hear it, then it is successful.

MISS MCINTYRE: I would give that a little differently there,—the sound of the bell. (Illustrating.) You know the bell will go and then it will echo; the sound comes out and then it will echo.

## SESSION OF THE MAIN BODY

PRESIDENT WILLIAMS: We are now to have a series of addresses on the "Aims and Courses of Study for Public Speaking in Schools." Mr. Kline, of the Columbia School of Expression in the City of Chicago, will speak on the topic: "Aims and Courses of Study for the Special School of Expression."

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### "AIMS AND COURSES OF STUDY FOR THE SPECIAL SCHOOL OF EXPRESSION."

R. E. PATTISON KLINE, CHICAGO, ILL.

In taking up the discussion of this subject we are aware of two very different attitudes toward our work. The attitude which we ourselves take, in which we believe that we are representing the greatest art which the world knows; and another attitude taken by people outside of our profession who feel that our work is not art, that it is not educational, that it is superficial, and that those who represent the work of vocal expression have put something on from the outside, and therefore are not really creative, and so not artists. This latter attitude is changing, has changed much, and is bound to continue to change until the profession comes fully into its own. Charles Francis Adams has said that he took an educated man to be one whose imaginative faculties, whose reasoning faculties, and whose faculties of observation have been properly and adequately trained. I take it that there ought to be one further step. Perhaps he meant what I wish to add; but he did not say so, nor is it implied. True education must also mean expression. I care not whether it is a child making a toy out of a spool, or whether it is a man constructing a great piece of architecture, a painter painting a picture, a musician writing a symphony, or an orator speaking his oration; the final end of all education must be that of expression,

and in accordance with the artistic degree of accomplishment which he shows in expressional life, to that degree is he educated. He is greatest in education who has attempted the highest type of self-expression and has accomplished that highest type of self-expression in a way highly artistic. That is our work. We are attempting to train for the very highest type of self-expression. We believe that, at least; the world will very soon believe it,—that oral expression which is creative in itself, not necessarily repeating some one else's creation, but oral expression which is creative itself, or within the individual himself, is the highest type of self-expression. If that is so, then we are true educators, and are educating men and women in the highest degree. There are other lines of self-expression, but whatever these other lines may be I can not help but believe that training in this line of self-expression is simply going to enhance the artistic value of self-expression in some other manner or by some other means.

Coming then directly to our subject, the aims of our work can perhaps be stated quite briefly. The aim of special schools of oratory, expression and dramatic art, is to train men and women to interpret artistically and effectively the literary works of other men and women. Secondly, the aim is to train to forceful, effective and artistic self-expression in speech, whether that be conversation, the after-dinner speech, the extempore speech, the oration, or the simple telling of a story. Thirdly, the special school aims at the training of teachers who should in turn train others to do this work. And last but not by any means the least part of our work, is the aim to furnish a means of general culture. All of this is external. It is the outside aim, outside of the individual. It is a practical axiom in psychology today, that all spontaneous expression, whether it be the mere movement of a finger or the expression of a sentence, is the result of an inner state of mind or spirit. Whether intuitionist or materialist, in our psychological belief we all practically agree that the expression must come as the result of some inner action, some inner activity—centering within the brain. So the real aim, the real purpose, the real work that we have before us, is to go within and affect

those inner impulses and inner springs, to get at the inner powers which are really the source of this outward expression. And so if we are to accomplish the other things I have mentioned the internal aim of our schools is to train to careful, logical, broad, original,—that is *creative*, thinking: to train, secondly, to painstaking, accurate, discriminating and broad observation. These two properly adjusted and accomplished will surely lead to safe, trustworthy and sane judgment. If I may stop here just a moment, from the standpoints of logic, at least, we must train, in our courses of expression, toward exceedingly sane, careful, safe judgment. Then we must train the imagination next, so that it shall work in harmony with the other mental powers or spiritual powers and do its part correctly and wisely in relation to vocal utterance. And further we must aim to cultivate a purified, elevated and artistic æsthetic nature which will result in elegance of taste. Many of our discussions hinge right at that point. It is not a question of whether this rendering is absolutely right or absolutely wrong; it is a question whether both might not be right under varying circumstances, or whether this may be right, but that there is something else that may be even more effective, granting that this, in itself, is effective.

To come, then, to the physical nature, it must be our aim to secure a high level of health, creating a foundation for a healthy, well poised, emotional nature; to secure a symmetrically developed and harmoniously adjusted body, which will thus be able to be the unrestricted servant of the mind and the spirit.

And finally,—and I want to lay particular stress upon this point,—we should train for character. Will you not admit that the outward expression is the result of an inward state and condition? The conclusion follows inevitably that self-expression can be of the highest type and of the most effectual type only when the character has reached the highest point of intellectual and spiritual development. It must eventually be the final thing which will decide the exact effectiveness and quality of utterance.

I have not time to take into consideration the usual things which we find in our course of study; to enumerate the large number of courses which practically all schools



of expression have. I wish to speak of two or three branches of study which, generally, are not found in these schools. There ought to be a large place for an exceedingly thorough course in psychology. (Applause.) I do not know how many schools have such a course. I know of only one, but surely if the student is to do that which is essentially and absolutely psychological he ought to have some knowledge of those laws which govern psychological expression and action; and not only that,—no one can be a successful teacher without understanding at least the fundamental principles of psychology. A successful teacher in our work, particularly, needs to understand thoroughly the processes of psychological action. We need to be able to diagnose as carefully and as accurately as any physician; and how can we do that without knowledge of the laws of mental and spiritual action as far as we are able to understand them. This should be begun in an elementary way and carried out as far as it is possible to carry it out in the time allotted.

Then, we ought to have a series of studies in other arts. Art is uniform; the fundamental principles of art are uniform no matter what form the art takes. We discussed climax yesterday. If there is any class of people who understand climax it is the musicians; if we could have the director of a great orchestra come in here he could tell us many things about this subject which most of us do not now understand. Go to a great symphony or orchestra concert, and study climaxes. Especially this will be valuable if you can take the score and follow the marks which the conductor uses to bring out his climaxes, also noting the additional interpretation which his taste and cultivated nature will direct him to use. We will learn in this way something about climax we never knew before.

The art of painting will give us many suggestions. The art of sculpture ought to teach us much about attitude and bodily expression, and would aid in life study. I should like to see a course of collateral reading introduced also, which shall have as its primary purpose the creation of catholicity of taste and of interest. I may be an educational heretic. I believe I stand with the minority, but I do not believe that a prescribed course of

study necessarily produces a broad-minded individual. What really produces broad-mindedness is a large number of interests. While it may be a magnificent thing for training the will,—this compelling a man to pursue a study and reach a prescribed degree of excellence when he is not vitally interested in that study,—yet I do not believe such study will secure real, genuine, honest mental training and mental broadening. Whether or not we agree with Dr. Osler, in the main our own experience teaches us pretty definitely that a great many of us reach a point early in life when we are not able to grasp new development. James says that genius is the power to see new ideas, and to teach students to investigate new ideas is one of our most vital duties in connection with our courses of study in schools of expression,—to see that the young people who are under us go out with minds well set towards the idea of forever compelling themselves towards an ever widening catholicity of interest.

The arrangement of our courses must be psychological,—psychological in that they are arranged according to logical sequence, in correct proportion, according to the needs of each individual. You say that is impossible. I grant it is in the way that our classes are now organized. I may have thirty-five or forty in a given class to train for half an hour. This is absolutely wrong. If you are not working in art, if you are attempting to impart information alone you may have a class of 150, but if you are trying to develop an art nature, such a number is too large. It is possible our present conditions are such that we can not change them at once, but we ought to change them as rapidly as possible. Madame Marchesi, perhaps the greatest singing master of today, limits her classes to five and will not increase them because she can not do justice to more. I feel very strongly about this matter. I have had as many as thirty for twenty-five minutes in voice training. I don't know what you can do with forty students in voice training in that time. I can not do much. I do not believe in class instruction in voice training. Then, in the fourth place, these courses should be arranged for the special purpose that the pupil has in mind, whether it be to make of himself a public

reader or a public speaker, or a teacher,—that is evident without any elaboration. We are just beginning to wake up to the fact,—we have known it for years,—for centuries almost,—that we have a triple nature, and yet we have been trying to develop the human animal, the human individual, in parts. We train the physical by itself, then the mental by itself, then the theologian comes along and tries to train the spiritual by itself. You think it is a spiritual truth when Christ said: "The spirit is willing but the flesh is weak." I tell you it is a psychological and a physical truth absolutely in its final analysis. We should carefully so relate our courses of study as to keep always in our mind that whatever is going to affect the physical must also affect the spiritual and mental. I wish I had the time to read about two pages in this book, "Right and Wrong Thinking," by Aaron M. Crane, along that very subject. You find a chapter on the poisons that are created in the human system by passion. The book was first brought to my notice by an article, in a magazine. The title of the article was: "The Ptomaines of Passion." This author says that a man who is exceedingly angry for a short period will create enough poison in the human system to kill several animals. (Applause.) Now, that is a tremendous fact. The scientist gathered certain substances from the breath of individuals who were under the influence of certain passions, fed them to a guinea pig, and it died within two hours' time. That seems interesting at first, but upon second thought it becomes so tremendously significant a fact as related to our education, and mental and spiritual growth, that we can not ignore it in arranging studies for our schools of expression.

As to the standard of graduation,—I do not know exactly how to establish that standard. I am opposed to one being graduated because he has attended his classes every day for a period of two years of three terms each for five days in the week. I am opposed to the entire diploma and degree system. I know I again stand with a small minority, but let that pass. If I were at the head of a school of expression, I should say to every student: "I expect you to be able at the end of your period of study to read a given series of selections before a set of exam-

iners who shall be satisfied not only as to your manner, but also as to your spirit of delivery." I wish some one would do for our literature what the musicians have done for musical literature. You know musical literature is arranged in grades of difficulty, from 1 to 10 grades, I believe. We need something of that sort for our profession. If we could only agree upon something of that kind it would be one of the greatest means of advancement for our work that we could find. Then we could say to a student: "I expect you at the end of such a period to have passed through such grades." And then we should have an examining committee,—I should prefer judges not connected with the school,—who would hear that work, and not being interested in the student should say to him, "You have (or have not) reached certain art ideals in regard to your delivery, and therefore we can (or can not) pass you." (Applause.)

PRESIDENT WILLIAMS: We are now to have a paper by Mr. Layton, of Springfield, Ohio, who will speak on "Aims and Courses of Study for Elocution in the Public Schools."

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## AIMS AND COURSES OF STUDY FOR ELOCUTION IN THE PUBLIC SCHOOLS.

LADRU M. LAYTON, SPRINGFIELD, O.

One evening, not many months ago, a young man called at my home and requested an interview. He wished to enter the literary field and sought my advice. Hoping to secure some information relative to his education, I began to ply him with questions. During our short conversation he grew very enthusiastic over his prospects and finally made this statement: "Oh, yes, I have written a great many things. The magazine editors say they are very good, but they seem to be over-stocked with articles upon the subjects which I have used." "Yes," he continued confidentially, "I have written a book—"A Life of Christ." "Indeed," I said in surprise, "I shall be glad to examine a copy, it must have taken many months to complete such a task. "Oh, no," he answered, with a smile, "you see writing comes natural



to me. I wrote the book one afternoon when I was sick and off from work. Our minister says that it is very good, but needs touching up here and there." How I have envied this young man his power of condensation and selection of material when I have thought what I might say upon such an important subject in ten minutes. However, if you are willing to accept a few thoughts expressed in broken sentences, I shall do my best.

The competent master builder will inspect carefully his foundations before he permits one piece of the superstructure to be placed. So I have thought that it might be profitable for me to discuss with you the foundations upon which you, the master workmen, are building. I am thoroughly convinced that we are making a great mistake in confining the efforts of our elocution teachers to High School. In so doing, we not only narrow their field of usefulness, but we confirm in the minds of the general public the ideas to which they tenaciously cling, that elocution is an educational frill, whose end when attained consists in creditable platform performances, that it is a finisher, a polisher, if you please, which is a nice thing to have if you have the money, but not a vital necessity to our scheme of education.

"Yes," said my neighbor, an educated man, "I presume that elocution would be a good thing to have in the High School, but do you really think that it would pay to hire a teacher just to coach the pupils for literary society events and graduation orations?" And another, who is preparing his son for a business career, said, when I suggested elocution as one of the branches which would be valuable to the young man, "Why, you couldn't drag James before an audience with a team of horses. All the talking he will do will be to our customers. No, we'll not consider elocution." This man did not realize that the power to use his mother tongue effectively would be this young man's most valuable asset. How narrow! and yet are not these typical of the views held by the average man and woman? Even educators have sneered at elocution, and perhaps not without cause. It has not been many years since I saw an institute instructor pacing excitedly up and down the rostrum, and heard him shouting with great vehemence, "We have no time to

train public entertainers. The real end of study of reading in the public schools is to develop the power to extract thought from the printed page." And who will deny his statement contained a great truth? But do you agree that his view was a broad one? He reminded one of a narrow guage engine trying to speed on a broad guage track; on one side the wheels ran smoothly but there was a mighty bumping of the ties on the other.

What we need first of all is a general campaign of education. In some way which I shall not even presume to suggest, the general public should become more intimately acquainted with the aims and ends of a course in elocution. They should be made to realize that a well rounded course in elocution is really a vital factor in the education of our youth. They should be persuaded that it is not for the public performer alone, but that its benefits extend to all who use the spoken word. Out of this intimate acquaintance should come sympathy, and it is upon this rock I would build. Sympathy, and a widespread and intimate knowledge of the value of such training would untie the public purse strings and place the special teacher of expression in the elementary school where, to my notion, he is sorely needed. In every school there are two important factors, the teacher and the pupil. It is impossible in the limited time to discuss fully and intelligently the great benefits which would be derived by the pupil from eight years of association and direction of a teacher especially trained in the art of oral expression. It requires no argument to convince you that eight years of such foundation work would bring the pupil to the High School ripe for the higher and more technical phases of the art, and I might add, with an unbounded enthusiasm, if the foundation work had been done carefully and intelligently, I need not do more than suggest to you teachers what a pleasure it would be to work with pupils who had not been allowed to develop bad habits in their speech and reading. But what about the teacher, that other great factor in the school? Did it ever occur to you that the rank and file of public school teachers prepare diligently upon everything except the one thing which they use most—oral expression? Barrels of midnight oil are burned in an effort to discover what things

to say, but precious little time is spent in learning how to say things. Our educational leaders tell us in their books and speeches, what a power the well modulated voice is in the school room. They tell us how irritating the coarse, harsh voice is to the child. Now nature has not been kind to us all, and yet when we read or hear these words of warning, we instinctively think of the other fellow, and do but little to improve conditions. The help which the special teacher of expression would be to the elementary school teacher can hardly be estimated. A competent supervisor, one who thoroughly understands his business, could revolutionize conditions in a few years. Witness, if you will, the splendid results which are obtained in the Department of Drawing and Music, and reflect for a moment upon the cause. Very few grade teachers have ever had the opportunity for special training in these arts, and yet these same teachers are able to get marvelous results, and the cause can be traced directly to the splendid work of the special teacher. These enthusiastic supervisors have brought into our schools an atmosphere of their arts. From them the untrained teacher has learned to appreciate keenly the beauty of form, the blending of color and the harmony of sound. A correct standard of judgment has been established, and as a consequence, the pupil receives the benefit of intelligent direction. However, the work of the special teacher will rest upon the line of the minimum if the principles and laws which he teaches are confined within the four walls of his class room. His fellow workers should insist upon correct oral expression in all lines. They should hold up his hands and require students to use daily the laws and principles of correct oral expression, whether in conversation or recitation, but in order to do this, the teacher himself must have a knowledge of the working principles of the art, a correct standard of judgment, if you please, and this means that he must have special training along this line.

Let us insist that public school teachers receive training in the art of oral expression, and from whom could this suggestion come, if not from you who are the leaders in thought and action in this special field of education? If I were constructing a course of study for High Schools,

I should build upon the solid foundation of a careful elementary education. Into this foundation I should put the skillful direction of competent supervisors, the intelligence and faithfulness of the trained grade teacher, the natural aptitude for learning and the healthy desire for development of the American boy and girl.

If in the end, my course of study has developed in the student a love for good literature, if he has acquired a mental grasp, a power to think while he reads, if he is pleasant and effective in his speech, whether in private conversation or public discourse, if all these things are accomplished, and it must be remembered that they are not to be measured by the standards used for the more mature men and women of the college and university, I am then willing to say that elocution has served its purpose in the public school. (Applause.)

PRESIDENT WILLIAMS: The last of this excellent series of addresses on "The Aims and Courses of Study for Elocution in the High School," will be given by Mr. D. E. Watkins, of Akron, Ohio.

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### THE AIMS AND COURSES OF STUDY FOR ELOCUTION IN THE HIGH SCHOOL.

D. E. WATKINS, AKRON, OHIO.

*Mr. Chairman, Ladies and Gentlemen:* The subject that has been assigned for this discussion, viz., "The Aims and Courses of Study for Elocution in the High School," naturally involves two things: First, the ideals which we should strive to attain; and, second, the methods of attaining them.

To define or describe the ideal which should govern work in elocution in the High School would be a difficult task. I suspect, however, that most teachers are quite closely agreed as to what this ideal is. Although they might not be able to describe the degree of excellence desired, they could, upon hearing the reading of some pupils about to graduate, determine very quickly whether the standard had been reached or not.

As regards methods, on the contrary, there is a great lack of uniformity. About a year ago, in the hope of



getting suggestions for my own work, I wrote to some twenty-five or thirty High Schools, asking for information concerning the work they did in teaching elocution. The answers were of all sorts. Some schools did not do any work. Others had merely regular rhetorical exercises before the school, rehearsed before teachers taken from the regular force. Some few had systematic instruction, and among these the courses varied from being absolutely required to being wholly elective, and from one recitation a week for four years to a recitation every day for a semester. So the task before us, as stated by the Program Committee, that of "working towards a common standard in the requirements," is by no means a small one.

The first question that arises in regard to the methods used is whether the work should be elective or compulsory. One of the most hopeful signs of the correct valuation of elocution in the High School is the fact that in some places, at least, the work has been considered important enough to make it compulsory. We owe a great deal to such schools. Their value to our profession cannot be overestimated. The question of how much should be compulsory is merely a question of the amount of time at the student's disposal, and I believe it lies with us to determine this amount. At present the High School student has about all he can do. I think we should be committing a grave error in policy if we should everywhere demand even an additional hour a week for the subject of elocution. The question is rather one of values. Is there not a great deal of work done in the English departments of the country that could be better replaced by the same amount of time given to elocution? It might not be feasible to take the time from the composition side of our English, but certainly it could be taken with much profit from the time given to reading and talking about English classics. Of course, to accomplish this we must have the help of the college departments, and I believe in time we shall get it. Everywhere, more is being made of oral interpretation, and I look forward to the time when it will no longer be possible, for an instructor to say unblushingly, as one did to me, that he had spent half a semester, with recitations twice a week, on the tragedy of Macbeth, *and had not read a single*

*line aloud.* If literature has any mission at all it is to make noble men and women, to enlarge the human soul, to lead the personality from feeling the great moments in the life of a literary character to creating such moments for itself; and certainly this can be done better by standing the young man on his feet upon the platform before his fellows, telling him to hold his head up, to expand his chest, and let you hear his voice, than by asking him some question about 16th century ideas of the universe, and allowing him to stand up half-heartedly at his desk and mumble an answer. We are just beginning to understand the meaning of the sentence, "We study too much about literature, and not enough literature." Soon I trust the cry will be, "We study too much literature, and do not study it correctly." As one writer has very aptly said, the test of a student's grasp of Evangeline is not whether he can give the exact date of the deportation of the Acadians, but whether his eyes grow moist at the death of Gabriel.

And here two suggestions, perhaps, will not be out of the way.

The first is that the wrong audience is probably here to listen to this discussion. The people who ought to be here are the High School English teachers of the country, and no better move could be made by the High School section of this Association than to organize a joint meeting in which the High School teachers of English could be interested.

The second is that every English teacher ought to read the chapter on "Reading as a Means of Criticism" in the book entitled "Reading as a Fine Art," by the French author, Legouvé. I might almost suggest that this chapter, printed in attractive pamphlet form, with perhaps some additions from American authors, if placed in the hands of the English teachers, *as coming from this Association*, might prove very effective in enlarging the field of elocution.

But to return. The time devoted to elocution in the High School should be spread over nearly the entire course, rather than pressed into one semester. This should be done for two reasons. First, it does not *force* growth. The student grows slowly, but naturally, and

the results are more permanent and of a higher grade. Second, some students that cannot be interested the first year will take interest the second or third year, and will then more than make up for what they have lost, whereas if they had had only one semester's work, they would not have been interested at all.

Where the work is compulsory, I believe, for the present, it must chiefly be inspirational. If every pupil must take it, it would be wrong, under the amount of work now demanded of the High School student, to cause him to be *absolutely required* to spend several hours in the preparation of his lesson, but it is not wrong to get him to spend that much time of his own free will. He will in this case get it in as recreation and it will do him no harm and a vast deal of good.

But here another consideration enters. Does this merely inspirational work offer all the advantages to the talented students that should be offered in this day of high specialization? I believe it does not. For especially bright and promising pupils, pupils who will work, and work hard, there ought to be advanced classes formed, with credit given. Perhaps after the elements have been slowly gone over in the first two years and a half, a review course, with credit, might be introduced in the second half of the junior year. In the senior year, as opportunity offered, courses could be offered in debating, oratory, and dramatic interpretation.

As regards the work in the first two years and a half, I think it should not be taken up entirely in separate parts, as one semester being devoted to the vocal apparatus, another to "time," another to "pitch," etc. While this must necessarily be done to some extent, the several lines of growth, as actual speaking, vocal exercises, exercises in action, theory, etc., should go hand in hand. For the first semester I have found it well to take up:

A short statement as to what Elocution is.

The vocal apparatus.

Pronunciation.

Emphasis.

The second semester:

Quality of Voice.

Force.

The third semester:

Pitch: Including Inflection and Melody.

The fourth semester:

Time: Including Quantity, Pause, and Movement.

A short introduction to Action.

The fifth semester:

Action.

It is to be understood that this is an outline merely of the work done in theory. From the very first each recitation consists of three parts: 1st, Exercises in Voice and Action; 2nd, actual speaking; and 3rd, theory. In the first of each semester the exercises are emphasized so as to get them in mind for home practice. About the end of the second third of the semester the work in theory culminates. During the last third practice in actual speaking takes up the largest amount of time.

In the work of actual speaking, I do not believe the work should be extensive. Rather it should be intensive. My own reason for this lies in the fact that every room in our High School resolves itself into a literary society the last hour of every Friday afternoon, and thus quite a little practice is given outside of the class work. This last year we have also held contests in the different rooms, securing out of an enrollment of about 750, nearly 200 entries. However, if this were not the case, a few selections well delivered are better than more done in a slipshod manner.

One other thing perhaps ought to be suggested. Teachers of elocution in neighboring schools should exchange visits and give public readings before the students. With very little trouble in the larger high schools, the oratorical association could secure 250 students to attend a reading at, say, an admission of ten cents. Thus a course of five or six numbers could easily be given during the winter season, a thing which would go a long way toward satisfying the demand that good models be placed before the students, and all, too, without overtaxing any single teacher.

To conclude, then: The work should be compulsory for the first two or two and a half years. If possible, the time should be taken from the English and the requirements made rigid. If otherwise taken, the work



should be largely inspirational. It should constantly be composed of theory, practice, and exercises. At, say, the middle of the junior year a thorough review course should be introduced, with credit. After this course could also be introduced courses in oratory, debating, and dramatic interpretation, all to be elective and with credit. (Applause.)

PRESIDENT WILLIAMS: The discussion of the topics will be opened by Mr. Albert S. Humphrey, of Kansas City, Mo.

MR. HUMPHREY: In opening this topic, which I have the honor to present the first remarks upon this morning, I can not help doing the unpardonable thing. If any of my students should ever be guilty of it I should call him down instantly; but I can not help saying since Mr. Newens and I have gotten our heads together that Mr. Kline has covered the topic entirely. It was covered though from the special standpoint of the broad-minded man in the special school. If we have any excuse now for appearing it is this; that each of us, perhaps, will present thoughts from our particular point of view. May I take one other thing out of order, and again reprehensible? I want to make the suggestion that as I listened to the very comprehensive and excellent presentation by Mr. Kline, I felt that that was not a presentation of a special art school. It was a presentation of an ideal of art which is impossible to meet. I will maintain for just a moment that in the college, in the high school and in the universities, we have that possible opportunity outlined so finely by Mr. Kline. I would that the special school might do that thing; but why is psychology any more important in the study of expression than biology? Why biology any more than chemistry? Why any of them, I am tempted to say, so much as sociology? After all, is it a far fetched proposition to say that the art of the spoken word is the philosophy of education? Do not take that too literally; but is it not the co-ordinator of every department of education? Is it not in the art of the spoken word that men have the ability to synthesize in departments and project them for the benefit of mankind? I would just like to be the one responsible for the proposition that the art of the spoken word is the

philosophy of education. To introduce this particular thing a little more specially, I will say that I have had a delightful visit with Mr. Newens, during which we ran over the points to be covered in these discussions. I found that Mr. Newens had made such an excellent outline of his theme, so much better than mine, and yet along the same line, that I wish to yield to him; but I told him I would use but about ten minutes of my time in an introduction to the topic; he would take then the discussion of the specific points, and then Mr. Nadal will follow with a more general discussion again, a sort of conclusion, as we might say, for the whole.

As an introduction I want to take the words of a few of our prominent educators. I want to preface this by the remark of one who is not so prominent, but a man whom I greatly admire, not to say love, because of his courage, his convictions, and his strenuous life. The president of a very small college in the west said this at one time, and it shocked me greatly, and I haven't got over the shock entirely, but I am about ready to indorse the proposition. It was this, that the state was not so greatly in danger of the educated malevolent man as it was in danger of the ignorant, good-intentioned one. Educated malevolence is better for the state than ignorant good intention. I let that soak in my mind for several years before I dared repeat it. Let us start from that proposition. That came to me some years ago; let me take something that came to my hand just the other day as being a presentment of a number of our leading educators, college and university presidents during this last graduating semester. If the typical college graduate of coming years is the kind of a man a dozen college presidents say their institutions are trying to make it will be well indeed for the country. They contrast the narrower aims of the college training with the broader aims, and give special emphasis to the latter. President Eliot, of Harvard, wants men who aspire "through efficiency to serve well their fellow men." President Faunce, of Brown University, thinks that "education should release a man from his native selfishness and make him a co-operating member of the social body." According to President Finley, of the College of the City of

New York, "The college is under obligation to make men who will so far as their abilities allow embody and express the aspirations of the race." I like that. President Wilson, of Princeton, seeks men "whose eyes ever become accustomed to being lifted to a general view of the world, and a general comprehension of their duty to it." This man wants to have his work lift the minds of men and women to that broad view of the world, where they will take in the general, the whole; and upon the vision of men, upon their knowledge of the universal, depends absolutely the proposition made by William Allen White, who warns against educated vandals. He says: "If our free schools and our colleges and universities do not teach men the economic value of kindness then these institutions merely turn upon society each year a horde of armed vandals to work for the destruction of society." Let us connect that with my first proposition. You remember what Dr. Nash, of Lombard College, says in regard to educated malevolence and ignorant good intention. This man would have education point to the ultimate goal of human kindness. (Applause.) If these things are true, and they are not platitudes, because they are in the common speech of man today, these things which have been idealistic, which have been in the mouths of the idealists of the past are now not so, but they are in the common every day speech of men. Not only that, but they are in the mouths of the very bottom strata of our social organizations. It is the socialist that has brought about in his way, right or wrong, this present era; when the first gentleman of the Nation stands as a representative of kindness behind the emblem of the big stick. There is a paradox, but I believe it. If this is the ideal of the educational world, if as it seems the educational world has arrived, not for the perfection of the faculties of the individual, for his self expression, but the utility of that self expression for the betterment of the race in kindness, in sympathy, in benevolence, in aspiration, not for self but for man, then we are safe in this, that in every department of the college and the university we are working for this one, common aim; if the department of expression, of oratory, of public speaking, deviate in any particular from this it is false. It is

one with all others, and it is only different in this that it is the flower and culmination, it is the climax of them all, for the art of the spoken word is the expression of the synthesis of all the departments in the college work, shining through the personality of a great and kind man. Is there a nobler outlook for our art than this? We will get out from all petty quibble of the manner of rendering of various selections to the fundamental proposition, and I mean at the same time the highest, of which interpretation is a part, public or extemporaneous speech is a part, declamation,—though I say it with a bad taste in my mouth,—is a part, drama is a part, debate is a part; but they are all a part of one department, which is the expression of all departments of education. That function is what the courses in expression, in public speaking, in oratory, in the colleges, high schools and universities must be. The way they attain this end Mr. Newens will carry out further and more in detail. I simply want to say this that I disagree absolutely with the teacher of our art who believes that the interpretation of literature should come first. From my own experience of seven years,—after an experience of six years in a special school,—my experience of seven years in a college of liberal arts has led me to believe, and I will defend it against all comers until I am vanquished, that the first thing for the immature mind to do is not to commit literature, is not to get up and express himself through the words of others, but to express himself in his lame, halting, immature, unsatisfactory way in his own self. (Applause.) That will do away with every bit of this superficial manner, of this falseness. Untruth in art will be impossible. It will be so horrible to us that we can not enjoy it. Now, I stand for absolute truth upon the psychological basis of expression in all art. And I will maintain that it is not our business in our colleges to produce artists. It is our business to produce masters of self, ready and quick of speech and thought upon their feet before the audience; in the expression of those universal truths spoken in detail, that they have learned, perhaps, in the wide scope of the college course. (Applause.)



MR. NEWENS:

*Mr. President, Ladies and Gentlemen:* The work of the department of public speaking in the college and the university is distinctive. It should deal primarily with the subject for the purpose of developing specialists, though it may not include the specialist. It should not deal too heavily with the technique of the art, only those portions of the technique which are most valuable and useful to the average man and woman. It should not confine itself to any one branch of public speaking, such as interpretation, but rather it should so divide and subdivide the great subject that necessarily an equal amount of work shall be given to each division. The aims and object of the work of the college and university courses should be briefly to help the student to that point where he shall be able to stand, to think, and to talk well at one and the same time. These three statements become the outline of my brief address. To stand. There is eloquence in presence. There is eloquence that can not be expressed in words. To stand erect, to sit at ease, to control the body, the eye, the hand, the face, the feet. There is eloquence in the control of the body. I use the term "to stand;" as covering a large field. I shall not enlarge upon that particularly, except to say that many a speech and many an interpretation is driven from the mind of the speaker because his knees are working too hard. (Laughter.) Because he can not control his feet and is conscious of them. Because he can not control his hands and is conscious of them. Secondly, to think. Many people think they are thinking, when they are remembering. (Laughter.) One may have committed the simplest lines of literature, or the more classic lines from the pen of such a man as Shakespeare, and may present them without a fault in pronunciation, without having to repeat one's self, without hesitation, even with good gesticulation, and with a fair control of the voice, in short present these lines in what might be termed an artistic way, and still the individual may not have thought at all. The impression that is left upon the mind of the hearer can scarcely be termed an impression. The man or woman who interprets well literature from the pen of another must think while he is remembering.

Our students fail oftentimes and teachers fail oftentimes in reproducing the lines of others and their own, in not thinking and setting the mind to work upon the emotion, the sentiment, the passion, the thought of the line to which the tongue is giving utterance. One's audience becomes restless. Why? Because the individual speaking fails at that point and fails to project a thought. He is simply pronouncing words. We hold our audiences by thinking with them, and by the thinking of the thought as the lips, the voice, the tongue give utterance to them. We somehow give those words a peculiar inflection, a peculiar emphasis, which reaches down to the very heart and nature of those to whom we are talking, and they understand it.

But to be able to stand and to think is not all; to be able to talk well at the same time that one is standing and thinking is the third and the great thing. To talk well, to use the voice well, to use the hand well, to use words well, all of these have to do with good talking. The professor of mathematics in the institution with which I have been connected for some time, said to me a few days ago, "My chief difficulty in calculus classes is not that my students are unable to work out the problems and place them on the board with symbols and marks and results, but that they are unable to stand at the board and explain that to me. I would," said he, "that we had somewhere in the early courses of our college a course which would help students to use their tongue, to use their voice, to talk well to me in my calculus classes." In answer I said, "I am willing to establish such a course whenever you will throw out of the curriculum something that will give me an opportunity to insert that course in its place." The professor of civil engineering approached me not two months ago, and said, "Mr. Newens, I have advised every senior in my department, if he can possibly find the time, to take your course in extemporaneous speaking, because I find the criticisms coming in from the people over the country where my boys go, are that they are unable to express themselves in an intelligent way. The most efficient man of last year's class has been removed from his position, because he can not express himself in a manner equal to

the knowledge which his marks in college give evidence of." Now, that is a splendid, a fearful comment. The work of the college and of the university, therefore, should be to help the student, to bring him to that point, whether he shall interpret literature, or give voluntary expression to his own opinions and convictions, or express in his own words the literature of his own life; bring him to that point where he shall be able to stand or control himself or think or direct or control his mind, and talk well at one and the same time. (Applause.)

PRESIDENT WILLIAMS: It gives me pleasure to present Mr. Thomas W. Nadal, of Olivet, Mich., who will speak on "The Orator and His Message."

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### THE ORATOR AND HIS MESSAGE.

THOS. W. NADAL, OLIVET, MICH.

"Art for art's sake," has long been the cry of the critics. If they are right there is no justification for this paper. If art is for art's sake and only that, there can be no such thing as an art with a purpose or an artist with a message. But is the dictum of the critics true? If they mean that art must not sacrifice those principles which make it art, for the sake of deliberately teaching a lesson or preaching a virtue; if they mean that art should not surrender itself to the service of a didactic treatise or a homily, then the critics are right; for the moment art ceases to be suggestion and becomes instruction, that moment it ceases to be art and becomes science. If, however, they mean that art exists purely for its own sake and stops there, their dictum is not only quite misleading but is eternally wrong. Nothing in this world, art or art-not, has any moral right to exist merely for its own sake. Education, culture or art sought for its own sake is essential paganism and practical atheism. The musician has no right playing, the sculptor no right carving, the poet no right singing, the reader no right interpreting except in so doing they become constructive factors for the kingdom of truth and of life. Art for art's sake is lost art and needs to be

saved that henceforth it may become art for truth's sake, art for life's sake, art for humanity's sake.

And if this is true of art in general, it is most emphatically true of the art of oratory in particular; and the term oratory as used in this discussion is meant to exclude interpretive and dramatic reading.

The orator's art is, I dare assert, with the possible exception of music, the greatest of all arts—and yet it differs essentially from all other arts in this one point, that it is never in any sense art for art's sake, but is always and invariably art with a purpose. A painting, a poem, a drama, a symphony is created primarily to please, and each may be said to serve its end when it has succeeded in making a strong and effective appeal to the esthetic sense. The message of the picture or the play or the symphony is incidental to the perfection sought by absolute conformity to the canons of these various (respective) arts. On the other hand, the message of the oration is its one absolutely indispensable element. The musician and his message—possibly, incidentally; the painter and his message—perhaps unconsciously; the poet and his message, probably—usually so; but the orator and his message, inevitably and always so. Anything else is a contradiction of terms. No message, no orator. It inheres in the essential nature of the oration itself. Other arts make their appeal largely to the sensibilities but the oration makes its appeal to the will. The will suggests action, action presupposes something on which to act, and this "something on which to act" is the orator's message. The other arts are more or less representative or imitative; oratory is unique in being absolutely original and personal, growing wholly and directly out of the individual's own thought, experience and conviction—with no models whatever. The orator looks out on society and sees certain conditions which limit human freedom and obstruct human progress. These limitations constitute for him a definite problem on the solution of which depend the happiness and larger life of his fellow men. With the problem on his heart and a conviction in his soul, he reaches out after some truth which will solve the problem, remove the barriers to progress and thus make way for a greater



freedom for the race. It is for this truth that he pleads, and this truth it is which becomes the heart of his message. But all art, one says, must thus embody truth. Certainly, but no art except oratory presents truth in its specific application to definite conditions in human society with the conscious and predetermined purpose of moving men to action on the truth presented.

The fatal defect in many college orations lies just here. They present no truth as a solvent for individual or social problems; they suggest no line of action, have no basis for an appeal, and, therefore, come short of being orations in that they fail to move the will—the one final test of the orator's art. The student writes a pretty piece of elegant prose. It is pruned and purged by his instructor, and the thesaurus is thumbed for an accurate and versatile diction. Cleverly conceived, perhaps, and skilfully wrought, the speech is adjudged to have artistic merit as a bit of English composition. But while it entertains and pleases it does not rouse to action. Why? There is no great truth burning in the speaker's soul. His speech may be interesting, in one sense even artistic, but as an oration it is limp, nerveless, marrowless, sinewless; it lacks the power of truth backed by the dynamics of conviction. The technical and so-called artistic side of the work has been over-accentuated at the fatal cost of the more fundamental factor—the message.

Fellow-teachers, it is unfair to the men we teach and it is malpractice on the society we serve to turn out of college embryonic or dilettante orators, who have never been inoculated with the germ of conviction, whose souls have never been gripped by any of the problems which so vitally concern human society, whose hearts have never been fired by the great truths on which the solution of these problems depends. Let the student remember that the true orator must always have either an occasion or a cause. If he have neither of these, he may content himself by writing essays or biographies, but let him not insult his own intelligence, or practice legerdemain on his audience by advertising as an orator.

That so many political speeches are merely campaign harangues, that so many sermons are only classical essays, with no power to stir people into vigorous thinking and

righteous conduct, that so many so-called popular lectures are beneath the dignity of serious-minded men, as well as beneath the intelligence and appreciation of the afflicted audiences (who are insulted), is due to the fact that these men, usually college trained in oratory, have failed to learn the one thing really worth knowing about their art, that the orator must, first of all, have a message—a message hot from the altar of truth—a message which will stir men's emotions, energize their thoughts, and move their wills—a message which will change and determine human conduct, which will form and reform human society.

This conception of the orator and his message will naturally influence the student's choice of subject. And in this connection I should like to add that there is an unjustifiable predilection among college men for biographical themes. To be sure the biographical subject has some apparent advantages for the young student.

- (1) It presents to him something definite and concrete.
- (2) It has certainly clearly defined limitations in treatment, determined by the life of the character discussed.
- (3) It has the added interest of dealing with a personality.

But on the whole I should discourage the biographical subject because

- (1) The material is too easily accessible, and the outline too often ready made, with not sufficient incentive to original and independent work.

- (2) It does not lend itself so readily to oratorical treatment involving a message of truth applied to modern conditions.

- (3) It is not the kind of a theme the student will have occasion to treat after he leaves the college halls. He will then be called on to discuss living issues rather than dead heroes. While, perhaps, twice or thrice in a lifetime he may have opportunity to deliver eulogies, he will find himself constantly confronted with questions of city sanitation and primary election reforms, and all manner of industrial and political problems.

Why not train men in the way in which their art is ultimately to express itself? This will dispense with the essay, the narrative, the purely historical and philo-

sophical discussions, and give us a type of college orations which are virile, masculine, sinewy; it will supplant those airy dissertations of glittering generalities and harmless abstractions with something definite and practical, and having some perceptible relation to human society and human life. It will subordinate mere technic with ruffles and frills to something real, intense and earnest. It will train men not for marionette figures in senate declamation contests, but for valiant knights of truth in the forum of the nation's counsels. It will give us college men, who no longer practice on the horizontal bars and tumbling mats of an oratorical gymnasium, but who exercise the growing muscles of their minds and souls on the real issues of life, and who catch the fire of actual conflict in America's arena of forensic battle. (Applause.)

PRESIDENT WILLIAMS: The next paper will be by Mr. John Tryon Marshman, of Heidelberg University. He will speak on "Argumentation and Debate in High Schools and Colleges."

### ARGUMENTATION AND DEBATE IN HIGH SCHOOLS AND IN COLLEGES.

JOHN TRYON MARSHMAN.

It falls to my lot this morning to bring together the work of expression in high schools and colleges that has been so ably discussed in the papers of today. Mrs. Melville has told us in one of her characteristic talks that the first requisite for life study is brains. We believe this is fundamental. We need as a profession to emphasize this requisite. We believe it can be acquired by a branch of study in expression—that is argumentation and debate. We study Greek and Latin for mental culture. Here is a subject more practical than either Greek or Latin, and as conducive, if not more so, to culture.

"Argumentation and Debate" had its origin in the Garden of Eden. In that first memorable discussion over the forbidden fruit, the burden of proof lay with the negative side of the question supported by a woman, so keen in persuasiveness, that the affirmative side, with all the presumption, supported by man, lost.

That debate in the first home and its result have had far reaching effects. The home from that day to this has been in too many instances a debating society. Right study of debate in high schools and colleges will not increase that spirit of intense discussion and unrest in the American home, but will lessen it. For culture and cultivation of the mind is the solution to the American home problem, for the aristocracy of the empty brain is the worst of all forms of aristocracy.

The public school system of America, the greatest institution, next to the Christian religion, is slowly but surely solving problems today that the statesmen of the world have pronounced unsolvable. Only as the youth of this land go forth from high schools and colleges symmetrically developed and cultured, will the American home, the rock foundation of our liberty loving country and our government, be purified, charitable and faithful.

So while debate is as old as humanity itself, and also is a basic principle of human life, it is also on this very assumption, one of the chief and most practical features in a high school or college curriculum. Viewed from this latter phase, it is not old but surprisingly new. It is only in the last forty years that argumentation and debate have received any attention in our colleges, and only within the last ten years in our high schools. But the high and important place that the subject has gained in our curriculum is little less than miraculous. Today the college without this department in its curriculum is bound to fall in the rear, and our high schools are awakening to a realization of the same fact. We need not look very far into this subject to find the cause for this awakening among our educators. It is our purpose then briefly to inquire into the mental processes involved in argumentation and debate, in order that we may better understand the importance and rapid progress of this subject.

Debate, in the first place, implies more than one person. "Debating with one's self" is a figure of speech. Antagonizing of one idea by another, testing the report of one sense by one or more of the others, comparison of one fact with another, or weighing of conclusions in the mind, not yet decided, is simply a species of reflection.



Relating, comparing, synthetizing, and analyzing are all simple and complex apperceptive processes, which are not debate in themselves, but the mind's processes up to argumentation and debate. Hence, debate in itself consists of one whole mind vindicating an important and established conclusion against another whole mind whose conclusions or judgments are opposed in whole or in part to those accepted by the former.

Debate implies in the second place, difference of opinion, belief or conviction. If there is no disagreement of opinion, there can be no debate. Should there be disagreement in belief, there is likely to be discussion; if convictions are antagonized, there must be controversy. So these are activities of the mind preceding debate.

In the full and proper sense of the term, debate, in the third place, implies equality. The lawyer must not debate with the judge in the trial of a case, unless it be allowed by condescension. Where family government is maintained nothing of the nature of debate is allowed to minor children, whose opinions and wishes, however, may be respectfully expressed. Though for intellectual exercise and improvement, parents and teachers may permit verbal controversy, the maintenance of a proper dignity on their part requires recognized or unrecognized restrictions. Since the consequences of a disregard of this principle are obvious, it must be acknowledged that debate implies equality.

Debate having a practical end in view involves co-operation. Were men isolated, each pursuing his own ends, neither helpful nor harmful to his neighbor, there would be no place for discussion or any of the movements of the mind essential to the exercise. So corporations, stock companies, boards of direction of banks, benevolent enterprises and colleges, trade organizations, labor unions, chambers of commerce, medical and bar associations, geographical, astronomical and literary societies, secret orders, synods, general conventions and assemblies, all imply equality, co-operation, and require freedom of speech and rules regulating its exercise upon the subjects upon which they must decide. From these practical facts, it appears that a knowledge of the principles of debate and facility in its practice,

according to the environment in which it is to be exercised, is essential to the performance of the duties of citizenship, and an extended influence in any sphere of life.

Thus having established the definition of debate and what it implies, along with its practical importance, let us go a little further and see what an important factor it becomes in the cultivation of the mind.

Protracted devotion to any form of intellectual activity promotes the growth of the faculties employed, and the power of concentrating the whole mind thereon at will. Power of concentration is the end of education and culture. Nothing better illustrates this principle than the practice of debate. It requires at the outset accuracy in definition, an essential to progressive thought, the indispensable, forerunner of a rational conclusion, the soul of every true proposition, the pedestal of every unanswerable assertion, at once the compass and rudder of discussion.

Preparation for this arena demands the habit of mental concentration, and the warmth of conflict overcomes the natural indisposition of the mind, inciting it to a rapidity of movement delightful to the participant and gratifying to his hearers. A tame speaker has no power in debate. The pride of victory and the expectations of colleagues, not less than the hostile stare of opponents, stimulate animation, and according to the temperament and emergency arouse to an intensity rarely attained in other forms of oratory. For neither to the preacher nor to the orator, except in the divine elevation which the former occasionally reaches, or the thrilling outbursts of the latter in a national crisis, do the people listen with the rapt attention which they give to debaters, worthy the name, upon a question of interest. Mr. Webster's three essentials of eloquence, "clearness, force and earnestness," are evoked by debate, and its success depends upon their union.

Again mental penetration is wonderfully sharpened in debate, and in this way an agility of mind indescribable is in the end acquired, so that what would overthrow one accustomed to the struggle is most helpful.

As the time is limited either by rule, the rights of

others, or the endurance of auditors, this exercise also demands a mastery of the difficult art of condensation, which must be without loss of animation or the omission of anything necessary to comprehension. Even though the time allowed to the speaker be long the real work of conviction must be wrought by brief, condensed passages, standing forth from the general level of the speech as stars shine out of the milky way.

Is it any wonder that under such circumstances the world has gazed with wonder on her great debaters? Mr. Gladstone and Lord Palmerston were masters of repartee and under cover of witticisms could utter great political principles or controlling facts. Charles James Fox and his rival, William Pitt, men as different as could be found by studying the famous debaters of all ages, were alike in this, that their power of condensation and their intellectual penetration had become almost intuition, and their mental agility had become not only the wonder of their admirers but even of themselves.

It can hardly be necessary to say that the study and practice of debate are of much value in the cultivation of self-control, meaning by this phrase something totally different from self-conceit. The latter, when exhibited in debate, exposes its subject to shafts of ridicule, destroys the respect of his auditors, covers the faces of his opponents with sneers, and, if an extreme case, elicits cries and gestures of disapprobation.

Although concentration upon any mode of intellectual activity increases the strength of the powers exercised, because man is a limited being, there must come a point when such devotion will produce serious evils, unless the work is guided by a skilful teacher. Nothing illustrates this more convincingly than too exclusive pursuit of debate, without the skilful guidance of a teacher, and a thorough literary training back of it. The study and practice of debate can no more be mastered without the guidance of an instructor than can Greek and Latin. And while the study of Greek and Latin without a teacher may not harm us, the study and practice of debate without a teacher is very liable to produce evil effects.

Among these minor effects are colloquial inaccuracies which gradually infuse themselves into the style of the

speaker until, instead of being occasional, they become habitual. Inelegancies also in the heat and rapidity of speech slip from the lips, and evade the recognition of the self-critical spirit, which is the only safeguard of purity. For this very cause many jury lawyers, thoroughly trained before entering upon the practice of law, as far as law is concerned, but without literary education and proper elocutionary training, deteriorate in style so that before reaching middle life they are unmistakably coarse. Akin to this is the use of pet phrases originally employed to save time and ellipses made use of for the same reason. The orator marks the transition from one division to another by a pause or change of inflection, thereby warning the assembly that he has finished the discussion on one point. The debater has no time for this, yet to disregard utterly such transitions would confuse the hearers; hence arise phrases which after a time are uttered without emphasis, feeling, or even thought. The practice develops in the disputant contempt for everything but ability in debate, and his style is well illustrated by this extract from a wild Arabic song:

"Terribly he rode along  
With his Yehman sword for aid.  
Ornament it carried none  
But the notches on the blade."

We saw a practical demonstration of this very fact a short time ago in one of our large universities in the selecting of intercollegiate debate teams.

Two of the men entering this contest were men of exceptional ability, and it was believed by the students that they would be on the first team, but in the final round one of them lost out entirely, making neither team, and the other only an alternate on the second team. The secret of the failure of those men was in the fact that during the fall political campaign they went out and debated against each other on the political issues, and not being guided by the principles of debate and a skilful teacher, they fell into inaccuracies and generalities, which fastened a habit upon them, that must now be trained out of them by the teacher before they can become effective debaters again.



It must be confessed, in the speech and manner of the average debater who is without training, there is an excess of force, and even an acerbity sufficient to justify the criticism of the boy who said to his father when the speaker, with fists doubled, was howling anathemas at his opponents, "Why does not some one go up and fight him?"

So we believe that there is no one pursuit of study, without the guidance of a teacher, that will develop coarseness as thoroughly as that of argumentation and debate. On the other hand, we believe that we have conclusively shown that there is no pursuit of study, under the guidance of a teacher, that will so surely develop the student into a symmetrically cultured and practical person as argumentation and debate.

If these two propositions are established, and if the field of debate is so large as to include nine-tenths of the human family; and if the greatest men have been great debaters, debating by their own authority, responsible for their wonderful style and concentration,—Luther and Zwingle, Pitt and Fox, Webster and Hayne, Lincoln and Douglas, Gladstone and Bright;—and if the great principles of debate are teachable, and should be learned and practiced in the class room for the practical duties of life; then we say, if these things are true, it behooves every college and high school in the land to think on these things, and to take necessary steps that they may prepare those that go forth from their thresholds for the important and ever increasing duties of citizenship in the great Republic of Liberty. (Applause.)

#### SECTION I.—METHODS OF TEACHING.

Miss Laura E. Aldrich in the chair.

MISS ALDRICH: It gives us great pleasure to hear such work as we have this morning. It is not only practical, but it is uplifting.

In preparing the program for the methods of teaching section, I had in mind a continuation of the line of thought suggested by the papers of the morning. I feel with others that I want to talk about it. It is the subject in which I am most interested. The subject of elocution

has been taught in the Cincinnati High School for at least thirty years, but not, perhaps, just as it is being presented today. The entire work, the course of study, the aim, the necessity for the work in high school, college and university, are things that are very close to my heart.

In selecting the two questions to be discussed the chairman of the committee thought best to take something that arises in all of our work, questions which are of practical everyday use, things that we must decide every year, and which every year present some new problem. These two questions were "The Best Methods of Selecting a Class Speaker," and "Are Prizes Beneficial or Injurious?" In choosing the leaders for these two subjects, there was no choice. It was absolutely impossible to make a choice between Prof. Trueblood and Prof. Fulton. It was therefore left to them to decide.

MR. FULTON: I always feel complimented when I am called Trueblood. There was a time when we were in very close partnership in a financial way. We have always been in a very close partnership in a literary and social way.

First, let me make a remark about the splendid papers which we have had this morning. Mr. Trueblood and I have been officers in this association since its organization sixteen years ago, are constantly looking for evidences of growth and perpetuity; and we have agreed that the work of young men who have never before appeared on our programs is a hopeful sign. When have we had a more instructive and inspiring set of papers than those to which we have just listened? Of course we expect strong work from such of our old members as Mr. Kline and my uncovered friend, Mr. Newens (laughter), but who can doubt the growth and success of the association in the future when we test the powers of such new members as Messrs. Layton, Watkins, Humphrey, Nadal and Marshman, and find them leading the advance-guard in the field of expressional thought and methods. Our Association is to be congratulated upon its new membership,—a membership which was not possible under the old regime.

By the announcement on the program I am to open the discussion of the subject "The Best Method of Selecting

a Class Orator." That means that I am not to make a set speech but merely to start you off; and to that end I will name several methods. And since this is the "Methods of Teaching" section I shall approach the subject from the standpoint of the school or college.

First, we look for brains. Thinking is essential to speaking. No one can express that which has not been impressed, a statement which becomes trite in this Association where we hear it so frequently. Observe that I did not say we must look for *men* with brains. In this essential furnishing of an orator there is not much difference between men and women. (Applause.) A number of years ago there were five boys and two girls contesting for the honor of representing the Ohio Wesleyan University in an intercollegiate oratorical contest. All took training in private lessons and I kept my own counsels. The boys all showed their anxiety that the institution should not be represented by a girl. I said, "Very well, young men, do your best and defeat the young ladies if you can." When the contest was over the decision of the judges gave second place to one of the young ladies and the first place to the other. (Applause.) There were just five disconsolate, left-over young gentlemen and two victorious girls to offer them consolation. Then your class orator may be a boy or a girl—with brains.

Secondly, your orator must have a good body and look like a speaker. I know of a college which sent its smartest student, theoretically speaking, to an intercollegiate oratorical contest, but he looked more like a prehistoric representative of the Darwinian theory than an orator. I doubt not that he knew more than any or all of the other contestants but he lost the decision of the judges. The orator should have a graceful form, an expressive face, a good voice, and he should know how to wear his hair and his necktie. To look successful is a good start. A pleasing personality is of great importance.

Thirdly, he must have a large emotive nature by which he can touch the sensibilities of his audience and move them to action. To illustrate again, I once knew a college professor who did some preaching every Sunday in a community nearby. The time came when his labors should show results in a revival; so the good professor

preached for it and prayed for it, but it did not come. Finally the Lord made him sick one day, and he asked one of the ministerial sophomores to go out and preach for him. After the sophomore's first sermon twelve of his congregation came up to the "mourners' bench;" the Lord kept the professor sick another day and the student preached again with greater success; and the Lord kept the professor sick long enough to work a great blessing to the community through that emotive student, and many were added to the church for the good professor. Now that student didn't know one-tenth as much as the professor; he was only a sophomore, you know, but he had the great power of an awakened emotive nature all on fire for the winning of men's souls to the Master's Kingdom. So look for great emotive power in choosing an orator.

Fourthly, he must have, above all things, a message; not something that he might say if called upon or appointed to speak, but something that he must say. He must have a genuine conviction and a purpose which impels him to speak. In fact this oratorical requirement is a good criterion in social life. As I look into your faces and ask what is your message? what do you mean in life? what do you intend to bring about in this world? you are conscious that I am searching your souls and touching the vital center of your lives. If you have no purpose in life you are no orator; if you have a genuine, heaven-sent message and are willing to work for the best method of giving that message to the world you will never lack an audience.

Fifthly, in addition to these qualifications of the orator himself you must give him opportunity and favorable environment. He should have sound, sane and serious instruction in the laws that govern effective speaking. Offer a body of students a well ordered course of instruction comprising, for instance, elocution, literary analysis and interpretation, debate, oratory, Shakespeare and rhetorical and dramatic criticism, all arranged in such a way that the course is attractive and practical, and students will find that you give what they want and they will crowd your classes, Latin, Greek or Science professors to the contrary notwithstanding. A mastery of your whole



course will usually develop a good speaker if he is in earnest and has a message.

In connection with your well-ordered course of instruction the student should seek opportunities for practice in literary societies. I presume every college, however small, has its literary societies. At Delaware, with some 1,200 or 1,400 students, we have a round dozen flourishing literary societies each presenting a dozen speeches every Friday evening. One can hardly live in such environment and not catch something of the spirit of the orator.

Then you must establish a spirit of debate, a spirit of contest in and between literary societies and classes. Emulation is a basic principle in play, and it is no less important in stimulating one's best literary effort.

Before I sit down permit me to say, incidentally, that you must manage student organizations. Do not forget that. It is a good plan to mix faculty guidance with student enthusiasm and work. The faculty members of your debating and oratorical organizations should select and invite judges not only because they usually meet a more cordial response, but because you thus lift this important duty above the "politics" of the game.

Then, above all and most difficult of all, standards of judgment of good oratory should be established. It is a calamity when a mere topical speech which may "make the unskilful laugh" wins the decision of the judges over a strong, deep, inspiring oration. I have known this to happen in intercollegiate events very much to the subsequent embarrassment of the judges and the discouragement of the contestants. The ideals of oratoric thought must be kept high. When a student succeeds with a great oration he usually has the power to make other kinds of speeches of lower grade in the scale. When you find a judge who knows how to choose an orator bind him to your association "with hoops of steel." Have him sit in judgment year after year, and soon your students will have a standard of judgment to which they may work. A good judge is able to give reasons for the success or failure of a contestant in oratory and he is generally willing to make known these reasons when asked by the student.

In conclusion, then, your class orator should be a boy or girl who has brains, a good body, a strong personality, a great emotive nature, a genuine message; and he should have the opportunity of good instruction, practice in literary societies and classes and well defined standards of judgment of his success or failure in forensic contests. (Applause.)

MR. TRUEBLOOD:

*Madam Chairman, and Ladies and Gentlemen:* We have had a splendid treat this morning in the program that has been presented along this line of public speaking.

In regard to the question whether the giving of prizes is wise or not, I would say in the beginning that if it is wise to give a scholarship it is wise to give a prize in oratory, which is only a small scholarship, although in Hamilton College, I believe it is a large scholarship, \$500.00. We would probably be supported by almost every educator in the land if we should say that scholarships are a good thing. We have many of them at the University of Michigan, and I think there is not a man in the faculty that would object to any of the scholarships. That is a good name to give to them, scholarships or testimonials. We never publish them in any other way than as testimonials.

The money value of a testimonial does not seem to appeal to the student in the University of Michigan. We have tried to give them the idea that there is something far beyond the mere money prize or the medal that the students should seek, and that is the power to express themselves well upon their feet; learn to think well and do well upon the platform. Most of the students who win honors in oratory as I have found in the several institutions with which I have at different times been connected, or happen to know about, are students who are not, we may say, the well-to-do students of the University. Now and then a student who has all the money that he needs to use in the University comes out for winning our debating teams or oratorical contests, but it is rare. The students that come up to these positions are students that work their way through college, most of them. I think our students value the honor that comes with these prizes more than the prize itself. A young man from the

University of Michigan, who this year won a Rhodes Scholarship, I think tried longer to make himself a member of one of our debating teams, than he did to win that scholarship, and the small prize of \$50.00 certainly could not have been thought by him very valuable compared with the prize of the Rhodes Scholarship, and yet the honor of being on a debating team to represent his alma mater appeared to him a larger idea than the prize itself and a grander motive than the prize.

We have given prizes at the University ever since our contest began there, and there has not been a time in all those 16 or 18 years when anybody objected to the giving of the prize. They may have thought the prize did not go to the right person, but that is only incidental. There is no objection to the idea of the prize as far as I can learn from our students, and members of the faculty. These students, as I said, are working their way through the college and need some of these prizes to help them along. When they have to appear in the public contests and contests against other universities, they have to appear in better clothes than they otherwise would wear. There are some little incidental personal expenses that they must incur, and \$50.00 or \$100.00 helps a needy student along a good deal.

As has been said by my associate, Mr. Fulton, much depends in these contests on the way the judging is done. If it should become a political office, if a man were to get his position by wirepulling, become elected to position by the society or the class, or by students of the university then I think the giving of prizes would be a bad thing because people would say that the man who is not the best able to represent his class or university would get something that does not belong to him. But when you seek from the members of your faculty in whom you can trust, the best men out the class, then when the final contest comes between the classes and we go outside to select judges, everybody feels that the organization is doing all that it possibly can do, the oratorical association and the debating board, to see that the prizes are properly awarded. We have some benevolent gentlemen in the State of Michigan who are giving annually one hundred and fifty dollars

each to debating teams to be divided equally among the members.

I am glad to say I never heard a student who said, "I am going to get that hundred dollars or that fifty dollar prize or that medal;" that is, with the idea of nothing else but the medal. The main idea was to bring a message to the audience, to impart the message. I say often to the students, "If you will think less about that prize or about that medal, you will be very much more likely to win the contest. But if you have your mind on the medal or the hundred dollar prize you will probably not win it. If you have your mind on your message, and will present it with vigor and earnestness and arouse interest in that way you will be more apt to win it. If you do win it I would not reject it. You may be able to use it." But I always want the student to understand that that is an incidental and not the chief matter in the contest. (Applause.)

MISS ALDRICH: In the Cincinnati High Schools every school has a representative speaker on the night of graduation. How to select that speaker is a puzzling question. We have tried three different methods. Some years ago a medal was given to the student who delivered the best oration, but in recent years the giving of medals has been abandoned. We realized that it would lead to dishonesty. I am sorry to acknowledge it, but even in my experience I had a girl who deliberately took an oration that had already won in a contest in another city. Fortunately it was discovered in time to avoid its being presented upon the platform.

In that case the contestants were obliged to hand in written orations and the best six were then allowed to participate in public contest. The method was not found good because some whose essays were excellent were poor speakers. Then another method was adopted of allowing those who wished to contend to enter into a preliminary contest to determine their ability as speakers, and then the best speakers were allowed to write essays and the best essays were then chosen. Now, still another plan is being used. The best speakers are chosen, the best six of all those contending. Each writes an oration and the best oration is chosen for final delivery. This



year the best oration was written by a southern boy who could hardly be understood. I had weeks of the hardest kind of drill to get him to speak intelligibly.

Which is the best method? I confess I do not know. In regard to prize giving the question arises whether it leads to dishonesty among these younger pupils. Is the giving of scholarships permissible to adults in college? The subject is open for a few moments' discussion.

MR. HOLLISTER: In regard to the matter of dishonesty on the part of high school and university students, I think no more dishonesty arises from giving medals or prizes than arises in class work. Certain students will be dishonest whether they write for the honor or the prize.

MR. HUMPHREY: I have had a great deal of difficulty in arriving at the best method of choosing our representative orators, and I have finally arrived at the method of accepting the best manuscript regardless of anything else. I believe, generally speaking, that the man who will produce the best oration will make the best orator, although, of course, there are exceptions.

MR. TRUEBLOOD: We have found very often in our contests that our best oration in thought and composition has not won an honor in our final contest. We have a dozen from the senior class who come up for the contest arranged in two squads of six each, and select three out of each squad in a preliminary contest before a small audience of judges, and then let the six come together and select the best oration out of the six with another set of judges. In that way I think you will get the men who combine both the elements of oratory and the power to put it well, and the power to think.

President Williams resumed the chair.

MR. TRUEBLOOD: I move that the President be instructed to send the greetings of this Association to Mr. Francis T. Russell, our only living honorary member.

The motion was seconded and unanimously carried.

On motion the Secretary was also directed to send a letter to Mrs. Baker, Mrs. Smith and Mrs. LeRow.

On motion the convention adjourned.

## PROCEEDINGS, FRIDAY MORNING, JUNE 28

### SESSION OF THE MAIN BODY.

PRESIDENT WILLIAMS: This morning we have the analysis of several selections, with suggestions for treatment with pupils. "Lincoln's Address at Gettysburg" will be discussed and treated by Prof. Silvernail, of the Theological Seminary of Rochester. Miss Wheeler will take the "Parting of Arthur and Guinevere."

MISS WHEELER: In selecting this poem for the teaching of expression I have had three things in mind, sympathetic description, reserve force in great emotion, the use of descriptive and manifestive gesture. It is easy to see that this is a difficult selection and that pupils are not able to give it as it should be given. None of us reach our ideals in a selection of this kind, but I wish to suggest that it may be used as a means of growth. When a pupil has arrived at a point where he thinks he knows a selection, he has just begun to study it. It may be that no further instruction on the part of the teacher is practicable just then. It may be that it should be allowed to sink into the sub-consciousness of the pupil and be assimilated by him. I am going to consider that I am taking this up with a pupil who is not a beginner, but who has had considerable work in literature and preparatory work in gesture and in voice, a tolerably mature person, a private pupil, I should perhaps say something like this: "You have read this; you remember when you read the Idyls of the King; you have, of course, the story of Lancelot and Guinevere in mind; you remember the coming of Arthur, the description of the marriage at court, in May, the knights' chorus which brings out the idea that it was not only May in nature but May in their hearts, and also the introduction of a new order of things, this dispensation of King Arthur,—the age of chivalry, when weakness was to be protected, when women were to be honored, when strength was to be used to redress wrongs. And all these designs of the king have been frustrated by this secret sin that has crept into the court. We begin where the queen is at the

convent and hears the king coming and the words describe her falling prostrate upon the floor and covering her face and waiting for the king to speak."

The average pupil, we will assume, reads the lines clearly, with the thought of telling us what happened, of "giving the picture," as it is so often phrased, but without showing how he feels about it all, without revealing any appreciation of the pathos of the situation.

The teacher might say: "Suppose you were telling me about a poor woman, for whom your sympathies had been excited, who was in great grief and trouble. Your feeling for the woman and your comprehension of the situation would show in your voice and manner. Now, fix your mind, in reading these lines, not on the details of the facts, but on the tragedy itself; give us your point of view, influenced by the tender earnestness and shocked pity with which you regard the queen at this time."

(Miss Wheeler here read a few lines suggestively.)

Having worked at this until the pupil attains a measure of success, dwelling upon the unifying of the thought which flows through the lines instead of giving out little detached phrases, we pass on to the opening words of the king.

The pupil, at best, will probably render these lines with dignity and power, in a deep tone, more or less "hollow" according to his idea of the meaning of that word as applied to tone.

"Now," I should say, "the description is only a suggestion of the author's conception of the effect of emotion on the voice. You, as the reader, have to deal with the emotion itself, with character study. This man is in the throes of a great struggle. He is not trying to express, as I am afraid you are doing—he is trying to keep from expressing,—to steel himself so as not to break down, to say—not all that is in his heart, but only what it is right and wise to say. The struggle is the principal thing—the broken rhythm, the voice almost hard and rough at times to escape being dangerously tender, certain words almost like groans as they labor forth—think of this condition rather than of the poet's description of the voice.

Now what about gesture? Will you use a beautiful

hovering protecting gesture on the words—"Laying there thy golden head. \* \* \* at my feet?" Will you make an impressive gesture toward Heaven for 'as Eternal God forgives?' Once more try to realize the struggle, the temptation, the self-control, and let the action be that of restrained impulse, the whole being swayed toward action and then held back or turned away. Gesture cannot be smooth or complete, any more than voice can, in a crisis like this. Show the strong man's impulse to action and then restrain, *restrain*, RESTRAIN, and let us see the conflict." (Miss Wheeler illustrated, giving a few lines.)

One more question. "Then she stretched out her arms and cried aloud, O Arthur!" At this point I have seen so many arms stretched out when I thought only of *arms*. "But," you will say, "it says she stretched out her arms!" Again, consider the emotional condition—realize that no formal sustained action is possible in this passionate outpouring—and do not make a point of trying to follow a description or imitate an attitude. Try to show the wavering impulse, the yearning, the shame, the agony, in other ways than by the arms—then the stretching out of the arms (if indeed you feel moved to it), will be only a small part of the manifestive gesture.

The question was asked in the section work—should the selection to be studied be read aloud by the teacher? I have perhaps suggested my answer to that this morning by not reading it to the pupil entire, but reading, perhaps, in snatches, or reading enough of it to suggest certain contrasts, enough to stimulate the pupil, and to give him an ideal. To my mind reading to the pupil is not for the pupil to copy. It is to furnish an ideal. I am not quite in sympathy with the hue and cry against imitation, against doing anything for the pupil for fear the pupil will imitate. There are some pupils who have no ideal in expression. They have nothing to strive towards. They are like a little child beginning to walk, who wants to see a chair in sight or a friendly finger held out. But later, when he is strong on his own feet, you are not going to lead him by the hand. So, at certain stages of the pupil's development, and under some circumstances, I would read for him, but would not lead him to depend



permanently upon the teacher's interpretation to save him the trouble of thinking for himself. (Applause.)

MR. SILVERNAIL: *Mr. President and fellow-workers in the art of speaking*, I have the privilege of inviting you to walk for a little in the high places of literature and eloquence. I approach this duty in a spirit somewhat akin to that of President Lincoln as he approached the field where the decisive battle of the great struggle for liberty took place,—with a great desire to treat the topic reverently and adequately. We have here an illustration of what Webster so splendidly speaks of in his reference to eloquence. "When public bodies are to be addressed on momentous occasions, when great interests are at stake, and strong passions excited, nothing is valuable in speech farther than as it is connected with high intellectual and moral endowments." This simple tribute to the dead of that battlefield admits of no mere technical or trivial or superficial analysis. We are caught up at once into the atmosphere of the spiritual, the impressive; something that thrills the heart and suffuses the eye and takes possession of us with a great aspiration to be worthy of such men and such a heritage. And we feel that Webster was right when he said that in such moments "the graces taught in the schools, the costly ornaments and studied contrivances of speech shock and disgust men." Then "self-devotion is eloquent, patriotism is eloquent. The high purpose, the firm resolve, the dauntless spirit speaking on the tongue, beaming from the eye, informing every feature, and urging the whole man onward, right onward to his object," becomes "grander and higher than all eloquence," it becomes action, "noble, sublime, Godlike action." It is in that atmosphere that we assemble to think of this immortal tribute of our martyred President.

The basis of delivery is the subject matter. The subject matter consists of more than is written. There is the explicit statement, there is the association of idea in the mind of the speaker; there is the association of idea in the minds of the hearers, and there is the emotional content. We like to remind ourselves of the words of one of the former presidents of this Association, that "thought plus emotion equals the meaning." We appreciate this and we think of the subject as it took

shape in the mind of the speaker at that time. We can almost enter into his mental processes. The great passion of his life was liberty. The absorbing interest was that of the patriot, a great statesman-like patriot, who thought to serve and advance the welfare of his countrymen. His mind worked reminiscently for a moment and then with a swift survey of the elements around him he seems to gush forth with gratitude for what has been accomplished here and to those who had accomplished it. Then turning a prophetic eye toward the future there seems to loom up before him the majestic figure of duty, and with heart and spirit palpitating true to that magnetic attraction he exhorts his fellow-countrymen to meet their responsibility. Backward over the past he takes in all the history of our country as it allies itself with the great struggle of liberty, and focuses it in a single sentence. And then he brings us up to the present, lets his thought eddy about that great sacrifice that has been made on that field, and then calls us to heroic devotion.

We have here the lock-step of phrases. Each sentence laps over on the other, like an army majestically marching in such close order that there is not a space between the files, so close that their bodies touch. Keeping even step, the majestic column marches on and on till the very earth trembles with the impact of their tread. There is not much chance to speak technically. There are more important things than technicalities. In studying this speech it is necessary for us to saturate our spirits with the spirit of the speech and the occasion, and above all, the spirit of the man that spoke. That ought to pervade us as we think of our duties as American citizens and of our heritage. We ought so to be filled with that spirit that technique shall come to be ignored, and that the right expression shall assert itself. The great thought in literature, that is, great literature, is that there is more between the lines than in them, for as George Eliot has said, "Speech is only broken lights on the depths of the unspoken." And there is more implied than can be expressed in these simple words. The simplicity of the language is as conspicuous as the compactness of the speech. There is hardly a word that needs definition even

to the common, unlettered hearer. But the rhythmic pulse-throb of nature, our common human nature, is felt in every phrase. Slowly, thoughtfully, sympathetically the great President, whose passion had been devotion to the cause of freedom, must hark back to that note in his very first utterance.

But there is more than that. There is the atmosphere of the occasion that must come to take possession of us, as we try to express by some faint suggestion the spirit that spoke on that day. What was in the mind of Mr. Lincoln must take possession of us. What was in the minds and hearts of his hearers, the crowd spreading back almost beyond the reach of his voice, all the association of ideas, that must come; but we, too, as we try to picture that, have our own moiety of sympathetic feeling. There seem to spread before us the undulations of the battlefield. Here the hospital. If you have seen that cyclorama or visited the field you can almost see it tangible before your eye. There the hospital above the stone wall, the cannon scattered upon the field, General Hancock yonder giving orders, Pickett's charge, the ground covered with dead and dying, and we seem to stand there, the blood hardly yet congealed from the veins of the fallen heroes. Edward Everett has pronounced his great oration. The audience have come with a thrill of patriotism and with a thrill of eloquence in their hearts. The calm, deep-souled man rises before them weighed down with the cares of state. Amid breathless silence he speaks. Soon they felt the grip of that mighty heart worthy to prompt the man that held the helm of state, and they knew that their own feelings were finding voice and interpretation, and to the last syllable of the short address, hardly a sound was heard, and as it closed, no applause. Breathless silence. Then a great sigh swept over the great audience. The President retired broken-hearted, thinking that his words had fallen flat; that, whereas he had desired to speak some words that would stir and comfort and strengthen his countrymen he had achieved only a lamentable failure. We can more truly interpret the silence that had so disheartened the President. You might as well applaud the Lord's Prayer. So it is in that spirit, reverent, patriotic, sympathetic, in gratitude for

those who have preserved our heritage, that we ought to attempt to interpret the lines when we stand before an audience and see that every boy that speaks it becomes a better patriot and a truer man.

Notice the masterly felicity, the literary and rhetorical skill of Mr. Lincoln in the very words of the first sentence. "Eighty-seven years ago?" No. Recalling the days of our fathers, the language of the times that tried men's souls in the early struggle for liberty, he takes the more sonorous and elaborate phrase, "Four-score and seven years ago." And the mind receives a spasm, a broadening. There sweeps into the majestic circle the comprehension of great things. "Four-score and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty." Oh, he could not omit that. He had to use the word "liberty"—"conceived in liberty and dedicated to the proposition that all men are created equal." Ah, old rail-splitter, if you had never spoken another word than that sentence you set before us the ideal, to thrill and exalt us. Then the next sentence locks step with it. "Now, we are engaged in a great civil war," and in his tone seemed to sound, "Oh, the pity of it, the inheritors of such a legacy, to think that we, the sons, should have laid sacrilegious hands on the heritage of the fathers! Such fathers! Such sacrilege!" The tones mean ten thousand times more than the words. "Now, we are engaged in a great civil war, testing whether that nation—or any nation so conceived and so dedicated—can long endure." And the next sentence locks step with that. "We are met on a great battlefield of that war. We have come to dedicate a portion of that field as the final resting place of those who here gave their lives that that nation might live." How simply, how speedily he has brought us to the very heart of the great contention. And then with eyes sweeping the battlefield, surveying the ranks of the survivors who had fought there, the relatives and friends of those who had died there, the far extending ranks of those assembled there with a kindred impulse in their hearts like that that had resolutely hurled back Pickett's charge and held the field for freedom, and decided the destiny of liberty in the nation,—and may we not say in all the earth?—he pays his sympathetic, simple, modest,



heartfelt tribute to the dead. And after saying they had come to dedicate a portion of that field as a final resting place, "of those who have given their lives that that nation might live," he continues: "It is altogether fitting and proper that we should do this. But, in a larger sense, we can not dedicate, we can not consecrate, we can not hallow this ground." The tears that were just ready to flow under his lashes were kin to those shining yonder in the eyes of the audience. "We can not dedicate." And they all felt the truth of the words and the depth of them and the strength of them. "We can not consecrate; we can not hallow this ground." Then, with a broad sweep of eye and spirit, possibly of gesture,—although there is very little gesture in this selection,—"The brave men, living and dead, who struggled here, have consecrated it, far above our power to add or to detract." And then with that modesty that so characterized his greatness he must needs add, "The world will very little note nor long remember what we say here." Ah, the greatest mistake of the President's life was that sentence. No words will ever live, I fancy, longer than those of Mr. Lincoln on that occasion. And when he said, "The world will very little note nor long remember what we say here," he little realized that in the very sentence he was uttering words immortal. You know what happened on the way back when he was deprecating the fact that he had not been able to speak with justice to the occasion or satisfaction to himself, and Mr. Everett, who had given the great oration, said, "Mr. President, I have uttered many speeches, but I would gladly exchange all I have ever spoken to be the author of those few simple words." "The world will little note nor long remember what we say here." Oh, but how the heart swelled as he added, "But it can never forget what they did here."

And when he came to the great thought of the duty that faced them all, he uttered what must be regarded as the most admirable words of eloquent appeal that ever fell from human lips other than those of the Man Divine, and as we read his words we also are led to "highly resolve that these dead shall not have died in vain, and that government of the people, by the people, for the people shall not perish from the earth." (Applause.)

MISS WHEELER (who had been called to the chair): We shall have a paper on the "Value of Psychology to the Teacher of Reading," by Miss Latham, of New York City.

MISS LATHAM: I am no orator as Mr. Silvernail is, but I have a message. A message does not always make oratory. It sometimes makes simple, straight, plain talk. It is my desire to give that, but I find the physical conditions difficult. Physical conditions react upon the mind. They make the mental conditions different and the mind acts upon the voice, and then the voice becomes different, it affects the mind and the hearer's thought is then different. I find these conditions difficult because for simple straight talk people do not get so far apart as you and I are, for one thing. If you were my invited guests in my home, if I had a home as large as this and I were going to speak to you simply and naturally, I would say: "Come nearer so that I can talk to you easily." Not that it is impossible for me to talk to you under these conditions in spite of the fact that I have at this moment a bad case of laryngitis. It is possible with our art to speak even under conditions like these. But it is difficult for my mind to work with you away over there, and you there, and you away back there, and I am going to ask you to come forward. Thank you. Now my mental state is different because of the different physical conditions.

Mr. Newens spoke of his teacher of calculus complaining because his students could not speak well. Mr. Newens and the calculus teacher agreed that that fault could be remedied only by the teaching of speech as such. I do not think any amount of teaching speech as such would render the oral recitation in calculus any easier. In writing his calculus, the student's mind works more naturally, more directly and he consequently expresses himself directly and naturally. When called on to explain something in calculus he is confronted with unnatural conditions. The oral lesson in calculus is frequently merely a test of the student's work, and not an exercise properly in expression. The teacher of calculus should be told that it is his business to teach oral calculus as well as written calculus, that it is not the business of the voice

teacher as such, the speech teacher as such, to carry the whole burden. It may be that the speech art is an expression of the synthesis of all arts. I do not think it is any more than any other subject. The teacher of calculus, in order to teach oral calculus, as well as written, must understand the conditions of natural free expression. He need not necessarily know much about the larynx or the diaphragm, or even speech elements, but he must know something about the condition of expression. The great fundamental condition of expression, as pointed out this morning and yesterday, is the desire to express, the motive to express, and something to express. A grasp on some thought and a motive and desire to manifest that thought. When the calculus teacher can get into every boy and girl the desire to give forth in speech what he knows about his calculus lesson, he will have good enough oral calculus recitation whether there is any teacher of elocution in the school or not, because calculus as such does not require fine artistic rendering. It has not in it that which calls for supreme elegance in utterance. It requires clearness, directness, simplicity. The kind of utterance that serves on the ball ground will do in a way. I hope I do not belittle calculus when I say this. If the man who had mumbled his calculus lesson had been giving directions to his team about the team play for the next day, he would have found his speech adequate. Now, why? Because the conditions are adequate, because the conditions are natural. His power to use his speech apparatus is good enough for what he has to do; it is a great task to teach calculus well orally, to hold boys and girls to the rational with the desire of making their minds follow it. It is the business of the teacher to make the conditions right, and not the business of the speech teacher. The business of the speech teacher is with the tongue and with the diaphragm, and speech elements, and forty other things that we almost have no time for, because we are trying to do everybody's work instead of our own.

Col. Parker, in his talks on "Pedagogy," defines reading as a mode of thinking. He is speaking of silent as well as oral reading. In his book he has given a clearer exposition of the field and nature of our speech

than any other pedagogical writing with which I am acquainted. Reading is a mode of thinking. Oral reading is a mode of thought sharing. The teacher of reading then has to do with processes of thinking, primarily. I am not saying the teacher of voice, because one may be a teacher of voice, and not a teacher of reading at all. The teacher of reading has to do with thought processes. Psychology is the science of mind. Psychology has been defined as the science of the mental states, the mental processes, the science of thinking. Does it not seem unnecessary to state that a teacher whose business it is to teach thought sharing should know something about thought? How can you teach people to share something you know nothing about? You have got to know something about how to get hold of it, how to keep hold of it, how to be sure other people get hold of it. Psychology can not teach all of that, because it is still in its infancy as a science, but it can teach a good deal. Mental states are pretty complex things. Just let me show you that that is true. What is your mental state at the present moment? What are the elements of it? You are taking in sensations all the time, every second. You are aware more or less directly of the temperature of the room. You are aware of the light, the shade, the color. Your ear is hearing, not only my voice, but sounds from afar. You are getting impressions through the ear, the eye. You may have all kinds of images passing through your mind, coming from your sense of perception and your past experience. Probably most of the minds here are centered on what I am saying, just as most of the eyes are looking at me instead of something else. But all through your mind and consciousness there are all these other ideas. Every state in this room is different. Of course it has some common element. Every state is different and very complex. Suppose you want to reproduce this one moment when you get home. You would say you recall the scene, but what you do is to recall the mental state. You would get back in your mind to what you are experiencing now, and would be able to reproduce the scene for your friend. Suppose this were a greater scene instead of a simple one, like the one Mr. Silvernail has been talking to us about,



and you were present, and your experiences were so intense, so large that you had an artistic desire aroused in you, a desire to create something lasting, to show people what your experience has been. You would reproduce the scene with more intensity, but you would reproduce your own mental processes in some way to do that, and you would hold them, you would focus them while you would put into some form, words, music, painting, any form of art, your experience. Every art work in literature, every art work in every art is the same psychologically considered, a reproduction of past experience with intensity, and it is the business of the oral reader to attempt to reproduce those experiences, to reproduce those mental processes in his own consciousness in order to arouse them in the consciousness of his hearers. The great problem then that the teacher of music has is how to arouse in the mind the mental processes desired; what they are and how to arouse them in the mind of the student without making him aware of those processes, because that is just as fatal as to make him too conscious of his hands or feet. That is the great problem. I can not do it myself without some scientific knowledge of the science of psychology. The teacher has to choose between the empirical and scientific method. Most of us are not geniuses, and the safer road is the scientific road at the present time in education. Every teacher in a training school or a normal school now has to study psychology. Somebody asked yesterday why a teacher of reading should study psychology rather than biology or sociology. I would say at the present time, because it is required, and probably the people who are training teachers know something of what they are about. Psychology is a required subject, just as the principles of education are required. Teachers of reading can get into closer touch with other teachers and know better where our field of work touches theirs, and how to join their field of work, if we have a common knowledge with them of the principles of education, and of the great science of mind or psychology. Our field of work needs it, perhaps more than any other field, because we deal so entirely with mental states, rather than with the concrete. Your science teacher has his things there, and he does not get

very far away from the things as he works. We have only the image of things left, the mind, the mental states to work on, and if we do not understand them we are bound to bungle. And that is one reason we have so much bungling in our art. In the work of our professional readers and speakers we have only a clouded visualizing often instead of genuine emotion, belonging to the line, the work, the situation. We have a kind of nervous excitement pumped up in the same way for every form of literature. That is why so very seldom do we have clear, genuine, vivid and complete imagining, genuine and natural feeling, a sincere desire to make one's hearers understand and realize and feel and appreciate the thing we have to read, to speak, to say..

My time is up.

(Voices: Go on.)

I recommend, from my own experience in studying and teaching "Psychology by William James;" a most practicable and readable book, and suggestive, especially the chapter on the law of habit and the chapter on emotion. I recommend that above all other books on psychology that I am acquainted with for practical understanding of the science and its relation to our own work. Not that Prof. James makes any direct reference to our work, but we can easily make the connection for ourselves. I will warrant that anybody who reads that psychology this summer, determining to have a more scientific method in training the consciousness of his pupils will find himself going to work in a little more simple and direct way in the fall. He will say: What is that student thinking about, that he does this thing and that thing? What is in his consciousness? What is the thing I want him to have in his consciousness, and how can I get it there? He may be thinking of his feet; somebody said yesterday when a pupil is thinking of his feet he can not be thinking of his thought. It is just as bad to be thinking of trained feet as to be thinking of untrained feet. The professional speaker half the time puts his trained feet, his trained hands and arms between his thought and his hearers. (Applause.) The last speaker said that it did not matter that Mr. Lincoln began in a high, nasal voice. It did matter; if it did not we would be out of a job, because

that is our job. We think that everything connected with any branch of study is our job. No more ours than every other teacher's. God's job in the beginning. The speaker yesterday said our art is the synthesis of all. It made me feel he was giving us too large a share in the working out of the universe in education. Our job is right there. If Mr. Lincoln had had the right kind of education he would not have begun in a weak nasal voice, and would not have had that awful experience of humiliation when he got through. I say the right training. I am afraid if he had had the training such as we give at the present time he might have had to begin with more consciousness of his good voice, and an egotistical consciousness of having done a good thing when he got through, which would have been worse for him than his experience as it was. But if he had had the right training with all of the departments properly co-ordinated through a knowledge of psychology and five thousand other things, not only would he have made the greatest speech that was ever made, certainly the greatest ever made in this country, but he would have had the most satisfying experience of his own life, which was his right, and which is the right of every boy and girl we teach, to have satisfying experiences as they express themselves, and express ideas, whether they are their own or thoughts they have taken from others. (Applause.)

MISS WHEELER: Miss Ostrander will give a recital, a part of Browning's "Count Gismond," for criticism. Mr. Newens and Miss Latham have been chosen as critics.

The recital was received with applause.

MR. NEWENS: Far be it from me that flattery should fall from my lips. This is a lesson in criticism. Criticism has to do with good points as well as with bad points. One may criticise adversely and commend and call it all criticism. I wish to commend, as is my custom, one or two good points. I wish to commend the simplicity of the recitation, the unostentatious manner of the reader, the ease in presenting herself, an exhibition of prepared delivery which is not stilted, in spite of a suggestion that was recently made. I wish to criticise adversely this selection, or the delivery of it, because even if the windows to the south had been closed I could not have heard, I

could not understand. Perhaps somebody is at fault in not closing the windows; perhaps the speaker is at fault in not having us come nearer, but whatever the conditions, I wish to criticise the delivery of the selection because I could not hear it. Whatever the exterior conditions or distractions the speaker should attempt, even possibly to the detriment of the fineness of his delivery and his interpretation, to overcome them, because one of the first and chief elements in public address is to be heard. (Applause.)

One should speak loud enough, clearly enough, so that all within a reasonable range of the platform may hear every word. I wish to criticise the technique of the voice work in this delivery. Almost every sentence or clause where the voice was supposed to fall, it fell so far that there was no voice at all. The tone which should be kept up to the very end of the syllable, was dropped before the syllable was reached, and in some cases the word which was not expected to be presented in a whisper, was whispered; at times not even whispered. It was a pantomimic movement of the lips so far as I could understand it. The last word of a sentence, of a clause, for the most part, is the all-important word. It finishes, it rounds out the thought. It is upon that word, oftentimes, that the sentiment hinges, and that word is dearly sought for by every listener, be he conscious of it or unconscious. So soon as the speaker fails to present that last word, consciously or unconsciously, I say as teachers or as casual listeners we begin to knit our brows and wonder what the meaning really is, what the sentiment, the passion, the emotion, if not the thought, really is. The last word is important. Now, if tones are of value at all in ordinary speech,—of course one may whisper at times for the sake of an effect, because it is altogether in harmony with the idea or the speech to whisper;—but if tones are worth anything they are of value in the interpretation of the idea which the word represents; and if we subtract tone and whisper, that whisper should be loud enough for all to hear. The words should even then be fully and completely rounded out.

One other criticism I have. Miss Ostrander is my pupil now; she is on the platform and I am in the back



of the room or close at hand telling her just what I think of it, and we have come to a perfect understanding of this and she is not going to feel badly at all. We are not going to fight. An introduction adequate to the needs of the selection should never be omitted. (Applause.) The naming of characters necessary to a full understanding of the selection should never be omitted. I listened with intense interest and with the closest attention, and I am not now certain whether one or two characters spoke, whether one or three or four characters were at any one time upon the platform. (Applause.)

MISS LATHAM: Emerson says in one of his nature essays, that a man's power of expression—this is not an exact quotation—depends upon the simplicity of his character, his love of truth, and his desire to communicate it without loss. The first critic has commended the simplicity of the recitation. I commend the simplicity of character behind that, following Emerson's definition of power and expression. The rendering of that monologue was interesting because of its simplicity, the simplicity due to simplicity of character, and probably to training for simplicity. The weakness—of which the last critic spoke,—I don't think could necessarily be remedied by technical voice training completely. I fancy Miss Ostrander's technique is as good as anybody's, substantially; the technique. I want to prove to you that the conditions are wrong. To begin with, the physical conditions are wrong for the rendering of so sad and difficult a piece of literature, and it is not fair to literature to try to render it without making your conditions as good as possible. You do not take a miniature and hang it sky-line in an exhibition if you can put it where people may see it. Of course you would rather put it there than nowhere. So I think the windows should have been closed for that five minutes. I think Miss Ostrander would have recited better if you had not moved your chairs back. And I know absolutely that she would recite that better immediately after my criticism, with the same vocal technique, because the criticism is going to be on a psychological and literary basis. Only one character is supposed to be on the platform in monologue. The woman speaking has someone to whom she speaks; you

know in this monologue who is in the scene in the writer's mind. The woman is telling one of her great life experiences to an intimate friend who is right by her. When she is talking to the intimate friend she looks out and sees her husband and children; later her husband enters; she is the only one who speaks. Miss Ostrander's mind, as I followed it, did not attain to Adala. Adala was not in her consciousness except at the end. Browning has made it difficult for the speaker there by having her begin with a prayer to God,—putting God on the stage, in a way. It makes it very difficult to go from that prayer to Adala. If Adala had been on the stage, or if I may say, without seeming to be sacrilegious, if God had been on the stage in the speaker's consciousness, I think with her vocal technique even Mr. Newens would have heard the prayer to God, and would have realized that one woman was speaking to another, later. I am sure of that, if the mental state there had been right.

The monologue generally presents just that difficulty, and I have almost never heard monologue rendered correctly from a literary or psychological point of view, however well it is done vocally, without the other conditions being right. Monologue represents one person speaking, but may or may not imply others being present. When a monologue is soliloquy, that is one condition; when it implies one person present that is another. The recitation was of that monologue partly as soliloquy and part of it as direct narrative to us. No part of it should be as soliloquy except as we are in a reminiscent mood; we talk part to ourselves, part to another, but never to an audience. It would be a most unnatural, absurd situation for a woman in "Count Gismond" to stand before this audience and tell her life history. That type of woman can not do it. She would do it to her intimate friend but not to us. Consequently Miss Ostrander set up an impossible mental state for us as she told us her life story. She must have that other woman, the intimate friend, there in order to make her mind work right. I think they give that in the "truth" part, to go back to my Emerson quotation. The simplicity of character is there and the speaker is to be congratulated upon it. Most of us haven't it. Most of us who go into speech arts have

very active nerve centers, not even simplicity of character. The desire to communicate truth without loss is there, but the study of the literary form as a literary form is incomplete. Your teacher of English could have told you of that in an instant. Now, I want to hark back to something that was said yesterday, because I care more about it than anything else I have come here to say to you. Somebody said yesterday, put a teacher into the English department to teach speech. The thing needed in the elementary schools, and all the way up through the colleges, is the teacher of English who can teach speech. The speech teacher can never do it alone, and the English teachers are never going to come over to our side of the line. We have got to go over to them, and if we want to do something to make our work permanent and strong right away in this country, the thing to do is to encourage our students to become teachers of English, not only of written English, but spoken English, so that when they teach "Count Gismond" as monologue and analyze it and tell their students just what Browning meant by it, they can always stand up and give it and can teach the student to stand up and give it, and then the whole piece of literature will have been taught. But while the person with the nerve centers, and the desire to express, on one side, is giving an incomplete representation of it, and the teacher of English on the other side is analyzing, we never have the piece of literature completely given. (Applause.) I wish we had time for Miss Ostrander to give that again, focusing her mind upon the purpose of the piece of literature to see whether the vocal conditions would be right so far as she could make them so.

I want to go back to the criticism on the voice. It touches vitally the thing I believe in as to the training of the mind in expression. If the speaker's mind had been fixed upon the giving to that intimate friend, that woman's experience, I believe the tone would have carried, the feeling, the idea, also would have carried and would have reached us. It does not follow, for there might be a vocal apparatus not well enough under control, not in good enough physical condition. The use of the focus of the breath, which was technically wrong there I think, was due to the wrong focus of the mind, just as the boy

on the ball field can make his voice carry as far as he needs to, and then when he gets into the calculus class mumbles so he can not be heard in the third row. (Applause.) Miss Ostrander's voice probably had all the training that anybody's voice can afford to have. We can not afford to be always training that little part of ourselves. Not that I want to argue against that kind of training. It is one of my lesser gods. (Applause.)

MR. SILVERNAIL: I sincerely hope Miss Ostrander will have an opportunity to give us her ideas as to how far she has interpreted herself and how far she has interpreted her ideal, and how far she has succeeded in doing what she has tried to do.

MISS OSTRANDER: I shall try to make myself heard, and I shall show you that I can make myself heard. (Applause.) In the first place, I want to thank both of my critics. They have given me just what I wanted, but they have not given me enough.

MR. NEWENS: Didn't have time.

MISS OSTRANDER: There are many things they did not touch upon that I wanted. I have studied this for more than eight years. I have studied it before large audiences. I have presented it in three different ways. I wanted a criticism there and I didn't get it; but I am going to get it privately. The idea of the voice not carrying—I think I owe you an apology. One of my old professors used to say, "whatever you do, don't spout." I tell that to every one of my girls. This little monologue I find very difficult to give in a large hall. It must be done daintily, delicately, and with much fineness. I am sorry that I gave the impression that three or four people were talking. I was not conscious of one person in this audience. I did not realize that I looked about my audience and talked to them. When I am talking to any one and am telling him a story of my life, something that is serious, I can not say that I always look at that person; that is, that I look at that person throughout my entire conversation. I turned my head in certain places, such as "God makes or fair or foul our face." I would not say that looking at my friend. If I were talking to Mr. Newens and I should refer to something of the sort



I know I should turn my head away, but I should turn my head back to him in the following sentences.

In regard to the voice falling too much, I realize it must have done so, but I did not understand; I did not think merely of my room and of the noise outside; I was in my selection, at least I thought I was. Perhaps I was not. But in talking to Adala, my idea was to talk to her every minute. I did not announce my number, because I did not hear all Miss Wheeler said, and was under the impression she was going to give the name of my selection.

I think that is all I wish to say. I have the kindest feeling for my critics. They have been very generous with me and I want much more criticism. I would not mind reciting every year for this assembly. I consider it a compliment. (Applause.)

PRESIDENT WILLIAMS: It has been thought best to change the order of the morning slightly, and it is my pleasure to call upon the chairman of Section II on Interpretation, Mr. Rummell, of Buffalo, to render his report at this time.

MR. RUMMELL: I will make the report very brief. What was done, was, of course, observed by the entire convention. The program prepared by the committee was carried out nearly as planned. The topics chosen for consideration were discussed by the convention with a good deal of enthusiasm and some very interesting and stimulating ideas were brought out. One of the interesting features of Thursday's session was the attempt to discover the preference of the convention with regard to certain modes of interpreting the selections we have in hand.

PRESIDENT WILLIAMS: We will now hear the report of Miss Aldrich, chairman of Section No. 1 on Methods of Teaching.

REPORT OF CHAIRMAN OF SECTION I.—METHODS OF  
TEACHING.

MISS LAURA E. ALDRICH.

*Mr. President:* In preparing the program for the Section on Methods of Teaching, your committee has attempted to correlate the subjects to be discussed with those of the general program. Owing to disappointments at the last moment and to the absence of several of those whom we expected to take part, the original program could not be carried out.

We thank the members of the convention for their cordial support and responsive attitude in the reading lesson of Tuesday morning, and many have suggested that more real class work be presented in this section in the future. The discussions upon the topics: "How to Teach Rhythm" and "Methods of Life Study" were necessarily general in their character. Miss Ostrander and Mr. Rummell ably introduced the discussion of the first topic and we considered ourselves most fortunate in having with us Mrs. McCoy, Mrs. Melville and Mr. Newens, who gave us of their wide experience in the study of life.

Thursday morning the questions "What is the Best Method of Selecting a Class Orator?" and "Are Prizes Beneficial or Injurious?" were discussed by Messrs. Fulton and Trueblood, but owing to lack of time it was impossible to get a consensus of opinion upon these questions from the convention.

Feeling that we may learn through the successes and failures of others as well as through our own, we submit this report with the hope that future work in the section on Methods of Teaching will be still more concrete and practical, so that the young teacher may grasp and understand, adopt and follow good methods presented in actual class work.

LAURA E. ALDRICH, Chairman.

Mrs. Melville presented her report as Treasurer.

## TREASURER'S REPORT.

(As Audited and Accepted at Toledo Convention,  
June, 1907.)

## RECEIPTS.

Brought forward from previous meeting.....	\$150 99
From special membership blanks to Board of Directors .....	140 00
From T. C. Trueblood, sale of Reports.....	31 00
From sale of day tickets at Toledo.....	23 00
Received in dues .....	428 20

Total receipts .....\$773 19

## DISBURSEMENTS.

To Mrs. Southwick, for work on Literary Com..	\$5 00
To R. I. Fulton, postage and telegrams.....	27 36
To letter heads .....	14 75
To Pearson Bros., Extension printing.....	28 00
To Pearson Bros., Extension printing.....	49 72
To exchange on checks.....	45
To stenographer's work and expenses at Chau- tauqua Convention .....	120 60
To Ferris & Leach, printing Reports.....	149 40
To Mr. Kline, letter heads, circulars, etc., for extension work .....	28 45
To Mrs. Melville, for stamps, exchange, etc., for Treasurer's work .....	19 35
Returned excess on membership fee.....	1 00
To Mr. Kline for Extension printing.....	61 77
To Miss Nelke, Secretary, stamps and expenses.	1 85
To Miss Wheeler for postage and printing....	42 58
To Mr. Kline, telegram.....	30
To Mr. Rummell, printing for section book....	4 25
To Mr. Trueblood, postage on Reports.....	5 15

Total disbursements .....\$559 98

Total receipts .....	\$773 19
Total disbursements .....	559 98

Balance on hand June 28 (turned over to Mr.

Rummell) .....\$213 21

BELLE WATSON MELVILLE, Treas.

The report of the Auditing Committee was also presented.

On motion these reports were received and approved.

Mrs. Melville presented an invitation for the convention to meet at Oak Park, Chicago, Ill., at their next meeting.

Mr. Fulton, from the committee, reported in favor of Oak Park.

On motion of Mr. Hollister, seconded by Miss Aldrich, Oak Park was selected as the next place of meeting.

Mrs. Irving presented the report of the Committee on Necrology.

#### REPORT OF COMMITTEE ON NECROLOGY.

WHEREAS, In the wisdom of our Heavenly Father, our esteemed co-worker, Mr. Frank A. Reid, has been removed from this field of labor; and,

WHEREAS, We have sustained the loss of an enthusiastic and willing worker, an exponent of high ideals, a ripe student of his art, and an associate dear to our hearts, therefore be it,

*Resolved*, That we, the National Speech Arts Association, in convention assembled, do record our appreciation of his service to mankind; be it

*Resolved*, That we tender our sincere sympathy to his bereaved wife and dearest friends; and be it

*Resolved*, That our Secretary be instructed to forward a copy of these resolutions to his wife.

ELIZABETH MANSFIELD IRVING.

JOHN QUINCY ADAMS.

WILLIAM WEBSTER CHANDLER.



Mr. Humphrey presented the report of the Committee on Resolutions.

REPORT OF COMMITTEE ON RESOLUTIONS.

The sixteenth annual convention of *The National Speech Arts Association* has expressed itself with such certainty, vigor and unity of purpose under the favor of delightful entertainment, that the Committee on Resolutions takes satisfaction in making this record. The Association has developed along positive lines and evinced so comprehensive and rational a view of the great life of speech art, and the sessions have been so uniformly excellent, that we are moved to

*Resolve*, That the Association feels deep gratitude toward the *Toledo Association of Elocutionists and Local Membership* for the admirable manner in which all has been done to make our deliberations so effective.

*Resolved*, That we feel a sense of obligation and appreciation of honor conferred upon us in the words of welcome by the honorable Brand Whitlock, mayor of Toledo, and the Rev. John F. O'Connell, and also in the function of the Rev. Geo. A. Wallace.

*Resolved*, That our thanks be extended to the press of Toledo which has given notice and comment upon our programs, liberal in space, dignified, honest and intelligent in report.

*Resolved*, That the local committee on halls and hotels, evening reception, refreshments, ushers, door, decorations, press, hotel, reception, information, and music receive this expression of appreciation for efficiency which has left nothing undone to facilitate the labors and add to the pleasures of our meetings.

And in this connection it is our desire to express our especial thanks to Mrs. Elizabeth Mansfield Irving, who has been untiring and judicious in furthering all interests of this convention; be it further

*Resolved*, That the musical talent of Toledo, so ably represented in the persons of Mr. Hiram Davies, Miss Mildred Peters, Mrs. M. Hayward, Miss Claire Annette Smith, Miss Marie Antoinette Levaggi, Mrs. F. E. Southard, Miss Katherine Tracy, Mrs. Clara Wright Martin and others who have rendered their assistance in making

our programs pleasingly varied and artistic, have our praise and thanks.

And now for those generous and enthusiastic expressions of hospitality, the reception of Tuesday evening and the trolley ride of Thursday afternoon. We shall carry always the memory of gracious friends and a charming city and environs. And our hearty thanks are given the superintendent of street railways, and especially to the assistant superintendent, Mr. McMann, who so generously put the service at our disposal. Also to the management of the Y. M. C. A., which made it possible for the local committee to put at our disposition the splendid building which has proved peculiarly adapted for our purposes.

*Resolved*, That unqualified appreciation of helpful intent be given the American Book Co. of Cincinnati, for supplying us without remuneration even of advertisement, the booklets of selections which have been used as texts in our proceedings; be it further

*Resolved*, That in our officers of the National Association we have had a corps of consecrated workers for the furtherance of our interests, and that our especial attention has been compelled to the extension and program committees, but most of all to the heroic labors of Miss Cora M. Wheeler, chairman of the latter committee, for their untiring energy and devotion to duty.

A. S. HUMPHREY.

ETTA M. ELLIOTT.

RUTH ELSIE KELLOGG.

#### ELECTION OF OFFICERS.

President Williams announced the next order of business as the election of officers.

The president appointed Mr. Silvernail as judge of elections, and Mr. Silvernail took the chair.

JUDGE OF ELECTION: We will hear the report of the Committee on Nominations.

MR. CHANDLER:

*Honorable Judge of Election:* The Committee on Nominations respectfully report as follows:

## REPORT OF NOMINATING COMMITTEE.

For President—Mr. Hannibal A. Williams, of New York.

For First Vice-President—Mr. Adrian M. Newens, of Iowa.

For Second Vice-President—Miss Cora M. Wheeler, of New York.

For Secretary—Mrs. Elizabeth Mansfield Irving, of Ohio.

For Treasurer—Mr. John Rummell, of New York.

For Board of Directors—Mr. Henry Gaines Hawn, of New York; Mr. John P. Silvernail, of New York; Mrs. Belle Watson Melville, of Illinois; Mrs. George A. Frankel, of Missouri; Miss Miriam Nelke, of Utah; Miss Laura E. Aldrich, of Ohio; Mr. W. W. Chandler, of Pennsylvania.

Upon motion of Mr. Kline the report of the Committee on Nominations was accepted.

Other nominations were called for, but none were made.

It was moved and seconded that the Secretary cast one ballot for the name of Mr. Hannibal A. Williams as president of the Association. The motion was carried unanimously.

The Secretary cast the ballot of the convention for Hannibal A. Williams as president.

Mr. Fulton moved that Miss Wheeler's name be substituted for Mr. Newens as first vice-president, as Mr. Newens' services were required as chairman of one of the committees of the board.

Upon motion of Mr. Trueblood, the Secretary was requested to cast a ballot for the Association for Miss Cora M. Wheeler as first vice-president.

The Secretary cast the ballot of the convention for Miss Wheeler as first vice-president.

THE JUDGE OF ELECTION: Are there further nominations for second vice-president?

MR. KLINE: I nominate Mr. Humphrey.

MISS LAURA ALDRICH: I nominate Miss Nelke.

Mr. Humphrey asked to have his name withdrawn. This was granted and Miss Aldrich then moved that the Secretary cast the ballot of the Association for Miss

Miriam Nelke as second vice-president. The motion carried unanimously.

The Secretary cast the ballot of the Association for Miss Nelke as second vice-president.

Mr. Hollister moved that the Secretary be instructed to cast the ballot of the Association for Mrs. E. M. Irving for secretary.

The Judge of Election put the motion. It was carried unanimously and the Secretary, Miss Nelke, cast the ballot of the Association for Mrs. Elizabeth Mansfield Irving, of Toledo, for secretary.

Mr. Geo. C. Williams moved that the Secretary be instructed to cast the ballot of the Association for Mr. Rummell for treasurer. The motion carried unanimously and the Secretary cast the ballot of the Association for Mr. Rummell as treasurer.

The Judge of Election then called for further nominees for the board of directors.

Mrs. Irving nominated Mr. Newens, Miss Nelke nominated Mr. Humphrey, Mr. Trueblood nominated Miss Latham.

Upon motion nominations were then closed.

Mr. Babbitt and Miss McIntyre were appointed tellers.

After counting the ballots cast the tellers reported the election of the following as members of the board of directors:

Mr. Adrian M. Newens, Ames, Iowa.

Mr. Henry Gaines Hawn, New York.

Miss Laura E. Aldrich, Cincinnati, Ohio.

Mr. A. S. Humphrey, Kansas City, Mo.

Mr. John P. Silvernail, Rochester, N. Y.

Mrs. Belle Watson Melville, Oak Park, Ill.

Mr. W. W. Chandler, Pennsylvania.





## MINUTES OF THE BOARD OF DIRECTORS OF THE N. S. A. A.

BOODY HOUSE, TOLEDO, OHIO,

June 24, 1907.

The Board of Directors met at 11 A. M. In the absence of the chairman, Mr. Fulton, the Secretary called the meeting to order. Members present were Messrs. Silvernail, Rummell, Williams, Kline, Miss Wheeler, Mrs. McCoy, Mrs. Irving and Miss Nelke.

Mr. Silvernail was unanimously chosen temporary chairman. An informal report of the work done by the Literary Committee was given by the chairman of the committee, Miss Wheeler. Discussion of the program followed. Miss Wheeler was empowered to fill all vacancies which might occur on the program.

Moved and seconded that a timekeeper be appointed by the President at each session. Carried.

The duties of the official stenographer were outlined. The President was requested to instruct the official stenographer to report all extemporaneous speeches made during the convention.

Upon motion of Mr. Williams it was voted that the tickets of local members be specially endorsed so that they would also admit escorts. Also that complimentary tickets be given to the press, to musical artists who appear upon the program, and to other persons recommended by the Ways and Means Committee. Upon motion of Miss Wheeler, it was decided also that complimentary tickets be given to the officers of the Association and to those members who appear upon the program.

Upon motion of Mr. Kline it was decided to make the means of extending membership of the N. S. A. A. the special order of business for the next board meeting. Chairman of the board called a meeting for Tuesday afternoon at 2:30 at the Boody House. Meeting adjourned.

(Signed) JOHN P. SILVERNAIL, Chairman pro tem.  
MIRIAM NELKE, Secretary.

BOODY HOUSE, TOLEDO, OHIO,

June 25, 1907, 2:30 P. M.

Board was called to order by the chairman, Mr. Fulton. Present: The chairman, Mr. Newens, Mr. Silvernail, Mr. Kline, Mr. Rummell, Mrs. Melville, Mrs. Irving, Mrs. McCoy, Miss Wheeler, Mr. Trueblood, Mr. Williams and the Secretary.

Minutes of the last meeting were read and approved.

Upon motion of Mr. Silvernail it was decided that the editor of the next official report be appointed at this meeting. Mr. Williams moved that Mr. Silvernail be again requested to edit the official report. The nomination was seconded by Mr. Trueblood, and the motion carried. Upon motion of Mr. Williams it was voted that the chairman of the board be authorized to engage the printer of the official report. The board voted that the President be empowered to engage the official stenographer, and it was suggested that he endeavor to find a capable stenographer in the city in which the convention is held. It was moved and seconded that the name of the editor appear in the report upon the page devoted to special committees. Carried.

The following applicants were admitted to active membership: Erma May Bashford, University of Wisconsin; Mrs. Edith Lueders, Columbia College of Expression, Chicago; Etta M. Elliott, Reader, Chicago Heights, Ill.; George C. Williams, Director Ithaca Conservatory School of Expression, Ithaca, N. Y.; Grace Emily Makepeace, Reader and Teacher, Cleveland, Ohio; John T. Marshman, Heidelberg University, Tiffin, Ohio; Samuel M. Huecker, Pemberville, Ohio.

The following were admitted to associate membership: Hallie R. Hitchcock, Toledo, Ohio; Mabel L. Ogle, Toledo, Ohio; Alice H. Hutchinson, Toledo, Ohio; Margaret E. Irving, Toledo, Ohio; A. C. Mortland, Toledo, Ohio; Agnes E. Karn, Toledo, Ohio; Mrs. Minnie N. Hudson, Toledo, Ohio; Mrs. Nellie B. Martin, Toledo, Ohio; Florence A. Thatcher, Toledo, Ohio; Ida M. Behn, Walbridge, Ohio; George B. Sperry, Toledo, Ohio; Ernest B. Gatten, Toledo, Ohio; Mrs. Harry C. Stough, Toledo, Ohio; Mrs. Letitia G. Monton, Toledo, Ohio; Clarendon R. Havinghurst, Toledo, Ohio; Mrs. W. W. Jones, Toledo, Ohio; Mrs. W. F. Bassett, Toledo, Ohio; Mrs. Edward Collins, Mermill, Ohio; May E. Haskins, Toledo, Ohio; Hazel Boxley, Toledo, Ohio; Mary V. Hoffman, Toledo, Ohio; Mrs. Adelaide L. James, Dayton, Ohio; Bessie Hallenbeck, Toledo, Ohio; Florence F. Earl, Toledo, Ohio; Myrtle L. Selner, Toledo, Ohio; Winifred McManus, Toledo, Ohio; Adah T. Eckert, Maumee, Ohio; Mrs. Lillian Hawley, Chicago, Ill.; Mrs. W. B. Bishop, Toledo, Ohio; Mrs. Nettie S. Bayman, Toledo, Ohio; Jerome B. Patterson, Toledo, Ohio; Mrs. Ellora Flake Duket, Toledo, Ohio; Mrs. Agnes E. McCarthy, Toledo, Ohio; Mrs. Emilia Z. Allerdyce, Toledo, Ohio; Mrs. Grace L. E. Ainsworth, Toledo, Ohio; Mrs. Harriet Richards, Toledo, Ohio; M. T. McMahon, Toledo, Ohio; Mrs. Josephine Wyant, Toledo, Ohio; Miara M. Radcliffe, Toledo, Ohio; Mrs. M. R. Martin, Swanton, Ohio; Mrs. J. W. Stahl, Toledo, Ohio; Lorens Stahl, Toledo, Ohio; Dr. Elmer L. Kenyon, Chicago, Ill.; Mrs. Fannie Myers, Toledo, Ohio; Mary MacDonagh, Toledo, Ohio; Clara May Millard, Toledo, Ohio; Kathryn M. Dillon, Toledo, Ohio; Irwina M. Millard, Toledo, Ohio; Mabel L. Haden, Toledo, Ohio; Mrs. Florence H. Foster, Toledo, Ohio; Hazel Crosson, Lima, Ohio; Louise E. Bihn, Walbridge, Ohio.

It was moved and seconded that Dr. Elmer L. Kenyon, Mrs.

Josephine Wyant, Mrs. N. S. Bayman and Miss Adah Eckert be informed by the chairman of the Credentials Committee, or the Ways and Means Committee, that they are eligible to active membership, and that it is the sentiment of the board that they reconsider their applications for associate membership and become active members. Also, if there are others who are eligible to active membership, they too should be informed to that effect. Carried. On motion of Mr. Silvernail, it was voted that Mrs. Frankel, of St. Louis, be transferred from associate to active membership.

Moved by Mr. Newens that a committee of three be appointed by the chairman to define the duties of the officers of the Association and of the various committees of the Board of Directors. The motion carried, and the chairman appointed the following committee: Mr. Newens, Mrs. Irving and Mr. Kline.

The order of the day was then taken up. Mr. Kline gave the report of the Extension Committee, and read the circulars that had been sent out during the year. Comments and suggestions as to means for extension of membership were made by Mr. Williams, Miss Wheeler and others. Mr. Silvernail moved that the chair appoint a committee of three to act with President Williams in the consideration of the suggestions with reference to extension work made by the President in his address. The motion carried, and the chairman appointed Mr. Kline, Mr. Trueblood and Mr. Silvernail to serve on that committee. Meeting adjourned.

(Signed) ROBERT I. FULTON, Chairman.  
MIRIAM NELKE, Secretary.

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BOODY HOUSE, TOLEDO, OHIO,

June 26, 1907, 2:30 P. M.

The board met Wednesday afternoon, at 2:30, Chairman Fulton presiding. Present: Mr. Williams, Mrs. Melville, Mr. Silvernail, Mr. Kline, Mrs. McCoy, Mrs. Irving, Mr. Newens, Miss Wheeler, the Chairman and the Secretary.

Minutes of the previous meeting read and approved.

On motion of Mr. Silvernail it was ordered that a new scrap-book be purchased for the newspaper clippings, and that the book of the minutes be rebound for the use of the Secretary.

On motion of Mr. Kline, a committee of three was appointed by the chairman to consider a change of time, and the place for the next meeting of the Association, Mr. Kline, Mrs. McCoy and Miss Nelke were appointed and were asked to report at the next meeting of the board.

The Treasurer reported that Mrs. Louise Humphrey Smith, an active member of the Association, had lost all her effects at the San Francisco earthquake and fire. Mr. Williams moved that the fees of Mrs. Smith be remitted, and that the Treasurer write to her and express the sympathy of the board for the great loss she had suffered. This motion was seconded and carried. The Treasurer further reported that an active member, Mr. Frank



A. Reed, had died during the year, and that his wife was eager to carry on her husband's membership in her name; and on Mr. Williams' motion it was so ordered, and the Treasurer was requested to write Mrs. Reed to that effect. On Mrs. Irving's motion it was voted that Mrs. Reed be advised to make out an application for active membership, so that it would go on file.

On motion of Mr. Newens it was further ordered that a set of official reports, with the exception of the report of the Philadelphia meeting (of which there are but eighteen copies remaining) be sent to Mrs. Louise Humphrey Smith.

The board then passed on the name of applicants for membership, and Mr. William C. Caskey, Oberlin, Ohio, was admitted to active and Miss Jessie Frederick, of Toledo, Ohio, to associate membership. On motion of Mr. Williams, it was decided that the names of honorary members be retained in our list of membership, and that an asterisk indicate a member deceased.

On motion of Mr. Williams, seconded by Mr. Silvernail, it was ordered that the word "convention" be used in preference to "meeting" on the title page of the official report. It was also ordered that the special sections be designated by name as well as by number in the report. On motion of Mr. Kline, it was voted that the matter of printing the official report be referred to the President and the editor, Mr. Silvernail, with full power to act.

The Committee on Extension Work reported progress and an intention to report at the next meeting.

The board then adjourned.

(Signed) ROBERT I. FULTON, Chairman.  
MIRIAM NELKE, Secretary.

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BOODY HOUSE, TOLEDO, OHIO,

Thursday, June 27, 1907, 2 P. M.

Board called to order by Chairman Fulton. Present: Mr. Kline, Miss Wheeler, Mr. Newens, Mr. Trueblood, Mr. Silvernail, Mr. Rummell, Mr. Williams, Mrs. Irving and the Secretary.

Minutes of the preceding meeting read and approved.

On motion of Mr. Trueblood, seconded by Mr. Silvernail, it was decided that Dr. Charles Wesley Emerson be made an honorary member of the Association, with the proviso that this be acceptable to him.

The following applicants were elected to active membership: J. Stuart Lathers, Ypsilanti, Mich.; Ellen A. Hanson, Oxford, Ohio; Henry E. Gordon, Iowa City, Iowa; Thomas W. Nadal, Olivet, Mich.; Richard T. Hollister, Ann Arbor, Mich.; W. K. Wickes, Syracuse, N. Y.; Dwight E. Watkins, Akron, Ohio.

The following were admitted to associate membership: Margaret Fee, Toledo, Ohio; Catharine Cole, Ashland, Ohio; Franc Adele Burch, Detroit, Mich.

Mr. Trueblood moved that seventy reports more than the number of members of the Association be printed. Mr. Williams

moved to amend by raising the number to one hundred. The motion as amended prevailed.

On motion of Mr. Williams, it was ordered that the program as actually delivered, be printed in its entirety in the official report.

Moved by Mr. Kline, seconded by Miss Wheeler, that a committee of three be appointed by the chairman to devise some means for selling, or in some way disposing of the surplus copies of the annual reports; and that the committee report at the next meeting of the board.

The motion carried, and the chairman appointed the following committee: Mr. Trueblood, Mr. Williams, Mr. Kline.

It was voted that the chairman of the Extension Committee, Mr. Kline, report the proceedings of the convention to our official organ.

Moved by Mr. Trueblood, that the combined magazine, "Lyceumite and Talent," be adopted as the official organ of the N. S. A. A. Carried.

The report of the Committee on Duties of Officers and Committees of the Board was then presented and discussed. Mr. Newens, chairman of the committee, moved that these articles, which define the duties of the officers and committees, be published in the by-laws of the Constitution; and it was so ordered.

This section, pertaining to the duties of the Ways and Means Committee, was read: "Duties of the Ways and Means Committee: The Ways and Means Committee shall have charge of all details relating to the entertainment of the annual convention: such as securing hall of meeting, appointing and directing local committees (music, press, reception, hotel and others); appointing doorkeepers, ticket-takers, messengers, etc.; nominating, for the Literary Committee, local speakers for the opening day's program; placing placards and other necessary bulletins at hotels and halls; and shall care for all other details pertaining to the housing, comfort, convenience and best interests of the convention.

The chairman shall send to the chairman of the Extension and Credentials Committee for publication, not later than ninety (90) days before the annual convention, the names of hotels and boarding houses, with rates, names of chairmen of local committees, name and location of hall of meeting, and any other necessary information."

Moved and seconded to adopt the section of the report. Carried.

Section outlining the duties of the Extension and Credentials Committee: "The duties of this committee shall be two-fold.

1. To publish and distribute all extension literature, including the tentative program, which shall be issued not later than sixty (60) days before the annual convention.

2. To pass upon the eligibility of all applicants for membership, and to report their names to the Board of Directors.

The chairman of the committee shall transfer to his successor all extension material, or copies thereof, such as blanks and literary forms, circular letters, bulletins and indexes, together with

an outline of his policy to be used at the discretion of his successor, or by the direction of the board."

Moved and seconded to amend by adding "that the expenditures of the Extension and Credentials Committee shall not exceed \$125 a year, unless a further outlay be authorized by the chairman of the board." The motion carried.

The section, as amended, was then adopted.

The reading of the remainder of the report was postponed until the next meeting of the board.

The Committee on Extension Work reported progress.

The Committee on Time and Place of Meeting reported that they would be ready to make a recommendation at the next meeting.

The chairman called a meeting for the evening immediately after the evening's program, at the Y. M. C. A. building. The meeting then adjourned.

(Signed)      ROBERT I. FULTON, Chairman.  
                 MIRIAM NELKE, Secretary.

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Y. M. C. A. BUILDING, TOLEDO, OHIO,

June 27, 1907, 11 P. M.

Board called to order by Chairman Fulton. Present: Mrs. Irving, Mr. Williams, Mr. Rummell, Mr. Newens Mr. Silvernail, Mr. Fulton, Mrs. Melville, Mr. Kline, Miss Wheeler, Mr. Trueblood, the Chairman and the Secretary.

The chairman of the Committee on Time and Place recommended Oak Park, Illinois, during the last week of August, 1908. Mr. Rummell moved that the recommendation be made to the Association to meet at the time and place suggested by the committee. A discussion followed. Upon motion of Mr. Trueblood, the motion was divided. On motion of Mr. Trueblood, it was then voted that the board recommend Oak Park, Illinois, for the next meeting place of the Association. Mr. Trueblood moved that the time recommended be the last week of June. Seconded. Mr. Newens moved to amend by recommending that the meeting be a week later than this year, i. e., the first week of July. The motion as amended was carried.

Committee on Extension recommended the adoption of the circulars suggested by the President, with slight changes made by the committee. Upon motion of Mr. Silvernail, it was voted that the report of the committee be adopted, and the publication of all material for the work be referred to the President and the chairman of the Extension Committee with full power to act.

On motion of Mr. Kline, it was ordered that the resolution be adopted for a celebration on the twentieth anniversary of the Association, and that we seek to attain a membership of one thousand, and that we drive the stakes for that end.

The board then adjourned.

(Signed)      ROBERT I. FULTON, Chairman.  
                 MIRIAM NELKE, Secretary.

MINUTES OF THE NEW BOARD OF DIRECTORS OF  
THE N. S. A. A.

TOLEDO, OHIO, June 28, 1907.

The meeting of the Board of Directors of the National Speech Arts Association was called to order at 2:30 P. M., Mr. Robert I. Fulton in the chair. Members present: Mr. Williams, Mr. Fulton, Mr. Trueblood, Mr. Kline, Mr. Silvernail, Mr. Rummell, Miss Wheeler, Miss Nelke, Miss Aldrich, Mr. Newens, Mr. Chandler, Mr. Humphrey, Mrs. Irving. New board organized as follows:

Moved by Mr. Silvernail, seconded by Mr. Rummell, that Mr. Fulton be the chairman of the Board of Directors for this year. Carried.

Moved by Mr. Trueblood, seconded by Miss Wheeler, that Mr. Newens be chairman of the Literary Committee. Carried.

Moved by Mr. Kline, seconded by Miss Aldrich, that Mrs. Melville be chairman of the Ways and Means Committee. Carried.

Moved by Miss Wheeler, seconded by Mr. Rummell, that Mr. Kline be chairman of the Committee on Credentials and Extension. Carried.

The members of the several committees having been chosen, they stand as follows:

## LITERARY COMMITTEE.

Mr. Adrian M. Newens, Chairman, Iowa State College, Ames, Iowa.

Mrs. Katherine Oliver McCoy, Kenton, Ohio.

Miss Mary A. Blood, Steinway Hall, Chicago, Ill.

Mr. Henry Gaines Hawn, Carnegie Hall, New York City.

Mr. William Webster Chandler, Collegeville, Pa.

Mr. John Phillips Silvernail, Theological Seminary, Rochester, N. Y.

Mrs. Jessie Eldridge Southwick, Chickering Hall, Boston, Mass.

## COMMITTEE OF WAYS AND MEANS.

Mrs. Belle Watson Melville, Chairman, 465 Kenilworth avenue, Oak Park Ill.

Mr. E. M. Booth, 471 Fullerton avenue, Chicago, Ill.

Mr. Albert S. Humphrey, Westport High School, Kansas City, Mo.

Miss Cora Marsland, State Normal School, Emporia, Kansas.

Mr. William H. Saunders, 1307 "F" street, N. W., Washington, D. C.

Mr. Robert Irving Fulton, Ohio Wesleyan University, Delaware, Ohio.

## COMMITTEE OF CREDENTIALS AND EXTENSION.

Mr. R. E. Pattison Kline, Chairman, Steinway Hall, Chicago, Illinois.

Mr. Thomas C. Trueblood, University of Michigan, Ann Arbor, Mich.

Mr. Preston K. Dillenbeck, 10th and Magee streets, Kansas City, Mo.



Miss Laura E. Aldrich, Hauck Bldg., Cincinnati, Ohio.

Mrs. Elizabeth M. Walton, 2005 "G" street, N. W., Washington, D. C.

Miss Marie Ware Laughton, 418 Pierce Bldg., Copley Square, Boston.

Mr. James A. Winans, Cornell University, Ithaca, N. Y.

Minutes of Thursday afternoon meeting were read and approved. Mr. Newens, chairman of Committee to Define the Duties of Offices, made his final report, as follows:

"The president of the Association shall be the executor, administrator and literary head of the organization. He shall have power to appoint all regular committees not appointed by the board, such as Interpretation, Teaching, Pronunciation, Necrology, and others. He shall preside at annual conventions, may conduct a vote by mail, and attend to all ordinary duties devolving on the presiding officer."

The vice-presidents, first and second, the secretary and treasurer, shall attend to those duties which fall to such offices. See Roberts' Rules of Order.

The chairman of the Board of Directors shall be the business head of the Association, shall preside at board meetings, shall throughout the year have charge of all business matters relative to the convention, let all contracts for printing and stationery, authorize all expenditures of money, shall O. K. all bills.

The chairman of Board of Directors shall keep on file reports of all committees of the board, and transfer the same to his successor, together with a statement of his actual duties, while in office, and any other information that may serve to establish and maintain a stable policy for the Association. All committees of the Board of Directors shall be under the immediate supervision of the board and President of the Association.

The chairman of each committee shall report to the chairman of the Board of Directors, a summary of work done and progress made the first of each month beginning the fourth month after the convention.

The Literary Committee shall arrange the regular convention program. The Section Committees of the Association, such as the Committee on Interpretation and Teaching, shall be appointed by the President of the Association, but they shall arrange their own program and be responsible for the same to the chairman of the Literary Committee.

Only active members of the Association shall appear on the actual program of the convention, except by the consent of the President.

A tentative program shall be issued not later than sixty days before the date of the annual convention, and material for same shall be in the hands of the chairman of Credentials and Extension Committee at least seventy-five days before the date of the convention, and in the hands of the editors of the official organ in time to be published in the May issue."

Moved by Mr. Kline, seconded by Mr. Trueblood, that the report of the committee be adopted. Carried.

Moved by Mr. Newens, seconded by Mr. Kline, that the

chairman of the Board of Directors have the stationery prepared within three weeks and sent to the officers. Carried.

Moved by Mr. Newens, seconded by Mr. Silvernail, that the committee composed of Mr. Trueblood, Mr. Williams and Mr. Kline, be empowered to make sales or distribute the reports, reserving 50 sets, and that should any library desire a full set, except the '94 report, the price can be \$10.00 (ten dollars). Carried.

Moved by Mr. Trueblood, seconded by Miss Aldrich, that the '94 report be sold for \$2.00 (two dollars.) Carried.

Mr. Williams was called to the chair as Mr. Fulton was obliged to leave. Mr. Trueblood suggested that members be responsible for disposing of one set of reports for \$10.00. Those promising to do so if possible are as follows:

Mr. Kline,	Mr. Chandler,
Mr. Rummell,	Mr. Humphrey,
Miss Nelke,	Mr. Silvernail,
Miss Aldrich,	Mr. Williams,
Mr. Newens,	Mrs. Melville,
Mr. Trueblood,	Mrs. Irving.

Moved by Mr. Kline, seconded by Mr. Trueblood, that President Williams write a letter of greeting to Mr. Mackay. Carried.  
A letter was read from Mrs. Tucker.

Moved by Mr. Trueblood, seconded by Mr. Silvernail, that the Secretary reply to Mrs. Tucker's letter. Carried.

Moved by Mr. Trueblood, seconded by Miss Aldrich, that we elect Mr. William T. Ross and Mr. Charles W. Emerson as Honorary Members. Carried.

Mr. Kline reported for active membership:

Mr. Ladru M. Layton, Springfield, Ohio.

Mr. John P. Ryan, Grinnell, Ia.

Mrs. Barbara R. Atkinson, Oberlin, Ohio.

Moved by Mr. Rummell, seconded by Miss Nelke, that these persons be elected to active membership. Carried.

Mr. Kline announced for associate membership:

Miss Bessie Berkebile, Toledo, Ohio.

Miss Minnie E. Beardsley, Cleveland, Ohio.

Mrs. George A. Everett, Delta, Ohio.

Miss Francella Adams, Parowan, Utah.

Miss Laura Pearl Adams, Parowan, Utah.

Moved by Miss Wheeler, seconded by Mr. Silvernail, that these persons be elected associate members. Carried.

Moved by Mr. Trueblood, seconded by Miss Aldrich, that the President announce names of honorary members, also names of new members at the evening meeting. Carried.

Letter from Mr. Paul M. Pearson, editor of "The Lyceumite and Talent," was read.

Moved by Mr. Trueblood, seconded by Mr. Rummell, that "The Lyceumite and Talent" be the official organ for this year. Carried.

Moved by Mr. Newens, seconded by Miss Wheeler, to adjourn. Carried.



## LIST OF MEMBERS

Arranged alphabetically under three heads,—Honorary, Active and Associate.

### HONORARY MEMBERS.

- \*Alger, Rev. William Rounseville, Boston, Mass.
- \*Bell, Alexander Melville, Washington, D. C.
- \*Brown, Moses True, Sandusky, Ohio.
- Emerson, Dr. Charles Wesley, Millis, Mass.
- \*Murdock, James E., Cincinnati, Ohio.
- Ross, William T., San Francisco, Cal.
- Russell, Rev. Francis T., Soldiers' Home Postoffice, Grand Rapids, Mich.
- \*Zachos, Dr. J. C., New York City, N. Y.

### ACTIVE MEMBERS.

#### A.

- Abbott, Frederick, Warrensburg, Mo.
- Adams, J. Q., 816 E. Washington St., Ann Arbor, Mich.
- Aldrich, Miss Laura E., 2393 Kemper Lane, Cincinnati, Ohio.
- Atkinson, Mrs. Barbara Replogle, 42 Cedar Ave., Oberlin, Ohio.

#### B.

- Babbitt, J. Woodman, 24½ Bridge St., Newark, N. J.
- Babcock, Miss Maud May, University of Utah, Salt Lake City, Utah.
- Baker, Mrs. Bertha Kunz, Hamilton Park, New Brighton, New York City.
- Bashford, Miss Irma May, 233 Langdon St., Madison, Wis.
- Battis, William Sterling, 6637 Normal Ave., Chicago, Ill.
- Beecher, Mrs. Isabel Garghill, Slayton Bureau, Chicago, Ill.
- Bingham, Miss Susan H., Valentine Ave., Fordham, N. Y.
- Bissell, Miss Katherine L., 127 W. 78th St., New York, N. Y.
- Blood, Miss Mary A., Steinway Hall, Chicago, Ill.
- Bolt, Mrs. Mildred A., 1191 Jefferson Ave., Detroit, Mich.
- Booth, E. M., 471 Fullerton Ave., Chicago, Ill.
- Brown, Miss Hallie Q., Homewood Cottage, Wilberforce, Ohio.
- Burnham, Mrs. A. G., 123 W. Everett St., Dixon, Ill.
- Burns, Mrs. Howard, Carrollton, Ill.

\*Deceased.



## C.

Caldwell, Miss Florence M., 864 N. 41st St., Philadelphia, Pa.  
Campbell, Lawrence, Equitable Building, Sidney, New South  
Wales, Australia.  
Carter, Mrs. Frances, 200 W. 85th St., New York, N. Y.  
Caskey, William G., Oberlin College, Oberlin, Ohio.  
Chambers, Miss Anna M., Soper School, Steinway Hall, Chicago,  
Illinois.  
Chandler, William Webster, Ursinus College, Collegeville, Pa.  
Clarke, Miss Grace Dalrymple, 100 Washington Terrace, Bridge-  
port, Conn.  
Cleveland, Miss Minnette E., Box 122, Hartford, Conn.  
Colburn, Miss Bertha L., 112 W. 90th St., New York, N. Y.  
Crosby, Thomas, Jr., Brunonia Hall, Providence, R. I.  
Cumnock, Robert L., Cumnock School of Oratory, Evanston, Ill.

## D.

Day, Mrs. Jeanette B., 101 So. Third St., Janesville, Wis.  
Decker, Miss Alice C., 221 W. 44th St., New York, N. Y.  
Dennis, W. C., Oskaloosa, Iowa.  
Dillenbeck, Preston K., 10th and McGee Sts., Kansas City, Mo.

## E.

Edwards, Mrs. Mabel W., 1464 Marion St., Denver, Colo.  
Elliott, Miss Etta M., Chicago Heights, Ill.  
Ellwell, Miss Jean B., 31 E. Church St., Xenia, Ohio.

## F.

Fischer, Mrs. Laura E., 9226 Phillips Ave., Chicago, Ill.  
Forsyth, Miss Louise, Buchtel College, Akron, Ohio.  
Frankel, Mrs. George A., 4002 Washington Ave., St. Louis, Mo.  
Fulton, Robert Irving, Delaware, Ohio.

## G.

Gammond, Mrs. Minnie Williams, 230 Chestnut St., Rochester,  
N. Y.  
Gillespie, Mrs. Emma W., 534 Morrison St., Portland, Oregon.  
Gordon, Henry E., Iowa City, Iowa.  
Greeley, Miss Emma Augusta, Greeley School of Elocution and  
Dramatic Art, Boston, Mass.

## H.

Hanson, Miss Ellen A., Oxford College, Oxford, Ohio.  
Haskell, Mrs. Fenetta Sargent, Cuba, Mo.  
Hawn, Henry Gaines, Carnegie Hall, New York City.  
Hollister, R. D. T., University of Michigan, Ann Arbor, Mich.  
Huecker, Samuel M., Pemberville, Ohio.  
Hughes, John J., 752 Broad St., Newark, N. J.  
Humphrey, Albert S., Westport High School, Kansas City, Mo.

## I.

Irving, Mrs. Elizabeth Mansfield, 936 Spitzer Building, Toledo, Ohio.

## J.

Jacobson, Mrs. Laura, 4392 Laclede Ave., St. Louis, Mo.

Jenkins, Miss Lucy D., Delaware, Ohio.

Judd, Mrs. Ida Benfey, 1 W. 87th St., New York, N. Y.

## K.

Kellogg, Miss Ruth E., 310 S. 5th St., Missoula, Montana.

Kidder, Miss Amanda, 115 Selden Ave., Detroit, Mich.

Kline, R. E. Pattison, 700 Steinway Hall, Chicago, Ill.

## L.

Lash, Miss Bertha B., 311 Wabash Ave., Chicago, Ill.

Latham, Miss Azubah J., 430 W. 118th St., New York City.

Lathers, J. Stuart, Normal College, Ypsilanti, Mich.

Laughton, Miss Marie Ware, 418 Pierce Building, Boston, Mass.

Layton, Ladru M., 42 W. College Ave., Springfield, Ohio.

Leach, Alfred E., Baker University, Baldwin, Kan.

Leavitt, Miss Lillie L., Ewing College, Ewing, Ill.

Lentner, Miss Sybil, Ames, Iowa.

Livingston, Miss Mabel Joy, Albion, Mich.

Lounsbury, Miss Daisy E., 408 Rochester St., Fulton, N. Y.

Ludlum, Mrs. Mary H., 4452 W. Bell St., St. Louis, Mo.

Lynn, Miss Carrie Victoria, Orient, Iowa.

## M.

Macomber, Miss Esther C., 114 So. Crittenden St., San Jose, California.

Mahan, Miss Permelia Curtis, Lexington, Ill.

Main, Burdette L., Lima, N. Y.

Makepeace, Miss Grace E., 1019 Starkweather Ave., Cleveland, Ohio.

Mark, Miss Arvilla Jane, 52 Davenport St., Detroit, Mich.

Marshman, John T., Heidelberg University, Tiffin, Ohio.

Marsland, Miss Cora, State Normal School, Emporia, Kansas.

Mehring, Miss Caroline Irwin, Musical Art Bldg., St. Louis, Mo.

Melville, Mrs. Belle Watson, 465 Kenilworth Ave., Oak Park, Ill.

Morgan, Miss Christine N., 706 Yamhill St., Portland, Oregon.

Morse, Mrs. Lily Wood, 117 West 58th St., New York, N. Y.

## Mc.

McArthur, Miss Josephine, 225 Bowlby St., Waynesburg, Greene County, Pa.

McCoy, Mrs. Katharine Oliver, Kenton, Ohio.

McIntyre, Miss Carrie, Chillicothe, Ohio.

McQuesten, Miss Gertrude I., 160 St. Botolph St., Boston, Mass.

## N.

Nadal, Thomas W., Olivet College, Olivet, Mich.  
Neff, Miss Mary S., 2519 Auburn Ave., Cincinnati, Ohio.  
Neff, Dr. Silas F., 238 W. Logan Sq., Philadelphia, Pa.  
Nelke, Miss Miriam, 245 N. Academy Ave., Provo, Utah.  
Newens, Adrian M., Iowa State College, Ames, Iowa.  
Noble, Mrs. Edna Chaffee, Middletown, Conn.  
Noel, Mrs. J. Florence, Lexington, Mo.

## O.

Obendorf, Mrs. Leonora, 95 79th St., Bay Ridge, Brooklyn, N. Y.  
Ostrander, Miss Emma L., Oxford College, Oxford, Ohio.  
Ott, Edward Amherst, 250 East 61st St., Chicago, Ill.  
Owen, Miss Grace A., 95 N. Main St., Delaware, Ohio.

## P.

Pearson, Paul M., 29 So. 7th St., Philadelphia, Pa.  
Perry, Edward P., Perry School of Oratory, Grand and Franklin  
Aves., St. Louis, Mo.  
Phelps, Miss Caroline Berry, 1206 Highland Place, Emporia,  
Kansas.  
Phillips, Arthur E., 243 Wabash Ave., Chicago, Ill.  
Phillips, Miss Luella, 134 Carnegie Hall, New York.  
Powell, Miss Martea Gould, 521 Opera House, Denver, Colo.  
Powers, Leland T., 246 Huntington Ave., Boston, Mass.  
Powers, Mrs. Leland T., 246 Huntington Ave., Boston, Mass.  
Prunk, Mrs. Harriet A., 716 W. New York St., Indianapolis, Ind.  
Puffer, Mrs. Priscilla C., 103 Gainsbow St., Boston, Mass.  
Purdy, Richard A., 252 W 84th St., New York, N. Y.

## R.

Ramsdell, Miss Leila R., Newburgh, N. Y.  
Randolph, Miss Mabel F., 1212 Madison Ave., Toledo, Ohio.  
Reed, Mrs. Frank A., 367 Hubbard Ave., Detroit, Mich.  
Reed, Miss Helen Jean, Converse College, Spartanburg, South  
Carolina.  
Resser, Jesse, Wooster College, Wooster, Ohio.  
Ridgeway, Miss Katharine, Redpath Bureau, Boston, Mass.  
Ripont, Miss Adele, 15 Allen St., Buffalo, N. Y.  
Rivard, Adjutor, 7 Rue Hamel, Quebec, Canada.  
Robb, Mrs. Theresa Weber Smith, 5716 Julian Ave., St. Louis,  
Missouri.  
Ross, J. Howland, 129b Queen St., Melbourne, Victoria, Australia.  
Rummell, John, 101 Hamilton St., Buffalo, N. Y.  
Ryan, John P., Grinnell, Iowa.

## S.

Saunders, William H., 1407 F. St., N. W., Washington, D. C.  
Schermer, Miss Frances M., 328 North Washington St., Her-  
kimer, N. Y.

Scott, John R., University of Missouri, Columbia, Missouri.  
Shedd, Mrs. Louise Pitcher, 174 Maple St., Springfield, Mass.  
Sherman, Mrs. Lima Hennig, 1413 Chapline Ave., Wheeling,  
West Virginia.  
Shoemaker, C. C., 923 Arch St., Philadelphia, Pa.  
Shoemaker, Mrs. Rachel H., National School of Elocution,  
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